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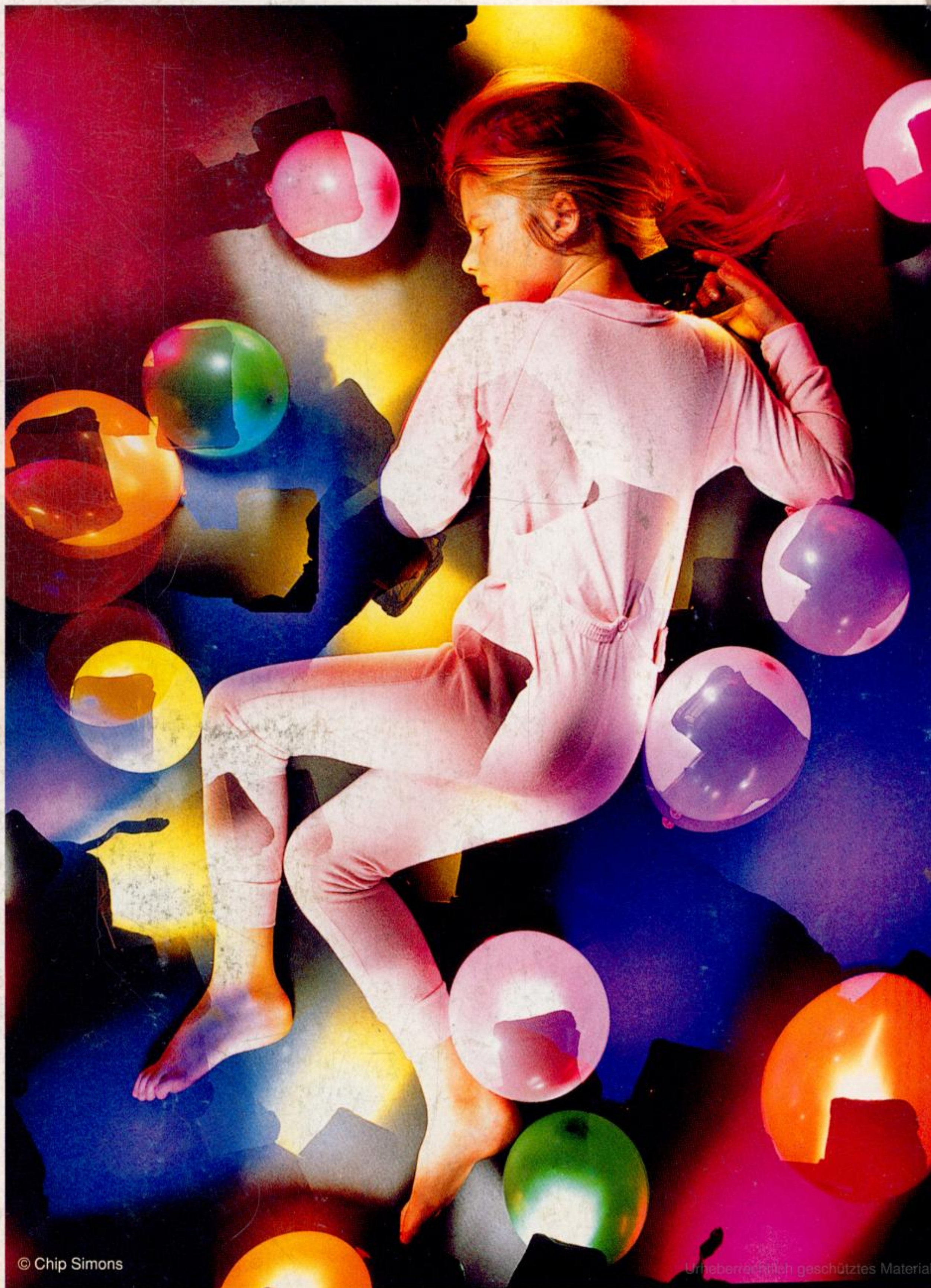
WORLD'S LARGEST IMAGING MAGAZINE

JULY 1994

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## COVER

A sleepy young lass clad in pink Dr. Dentons, floating in a sea of brightly colored balloons and lights is reminiscent of a colorized '50s fantasy, but Chip Simons took the shot in 1989 for a *Young Fashion* magazine story on sleepwear. He used a Hasselblad 503CX with 60mm f/3.5 Distagon lens, and exposed Fujichrome 100 Professional film for 45 sec at f/11. He lit his dreamlike subject with a Dynalite flash fitted with a Chimera Superpro Softbox, and light-painted with bursts of a Metz 60CT-2 strobe during the long exposure. For more on this wildly inventive photographer's images and techniques, turn to page 28.

★COVER STORIES

© WILLIE BALSER



Your best shot, page 8

Announcing  
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**Great 1994 Picture Contest**  
Details on page 16



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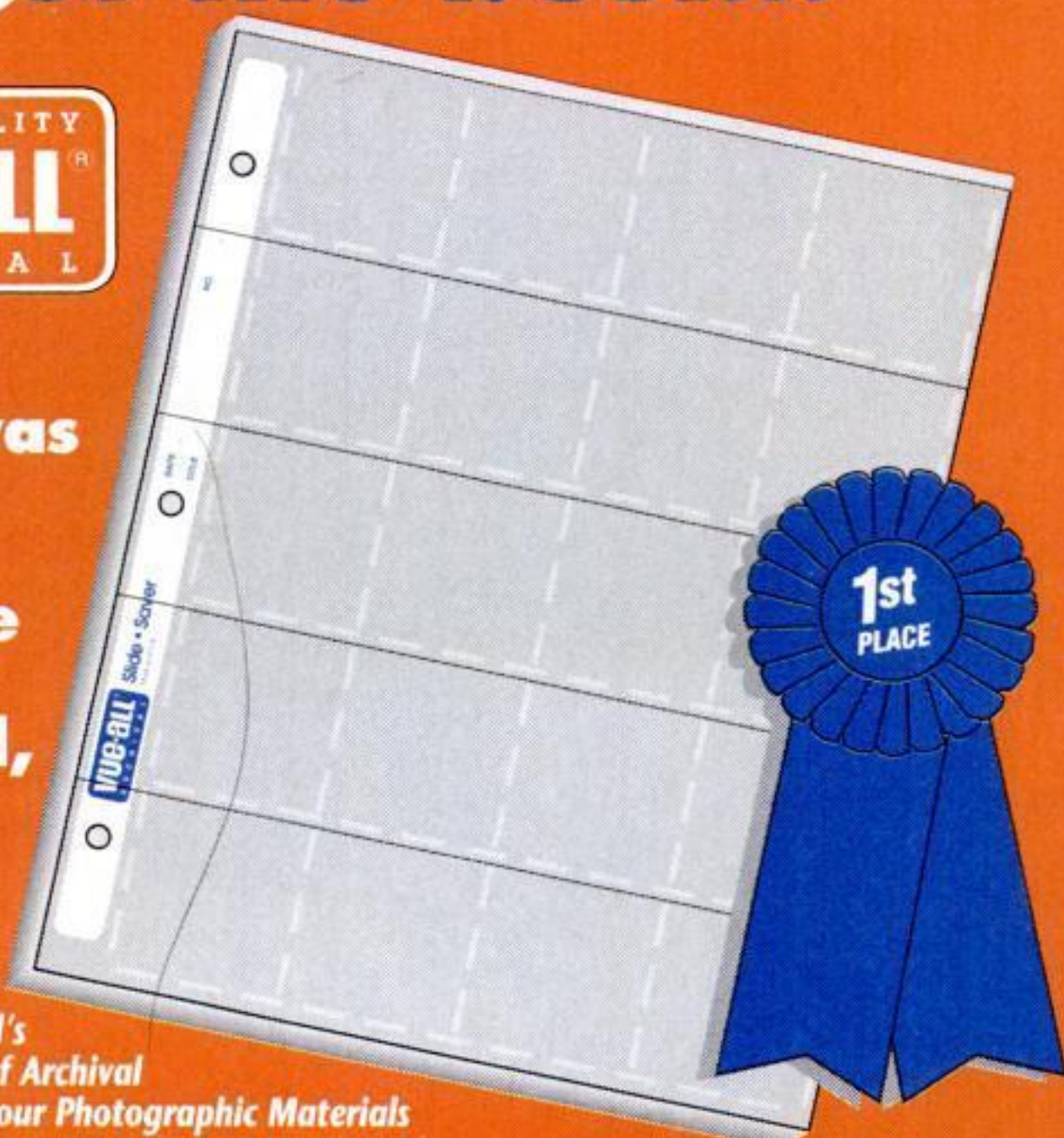
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# Snapshots

## Stamp for survival

A philatelic photo, by noted photographer John Isaac, released this past March as part of the United Nations' "Endangered Species" stamp series, is a Polaroid image transfer of an Indian tiger. Having originally photographed the cub in black and white, Isaac copied the image onto a color slide, projected it onto Polaroid film, then transferred it onto paper, where he watercolored it by hand. The resulting image is now available as a signed, limited-edition, 8½x11 print, as a first-day cover, and as a single stamp. For more information, you can contact the World Federation of

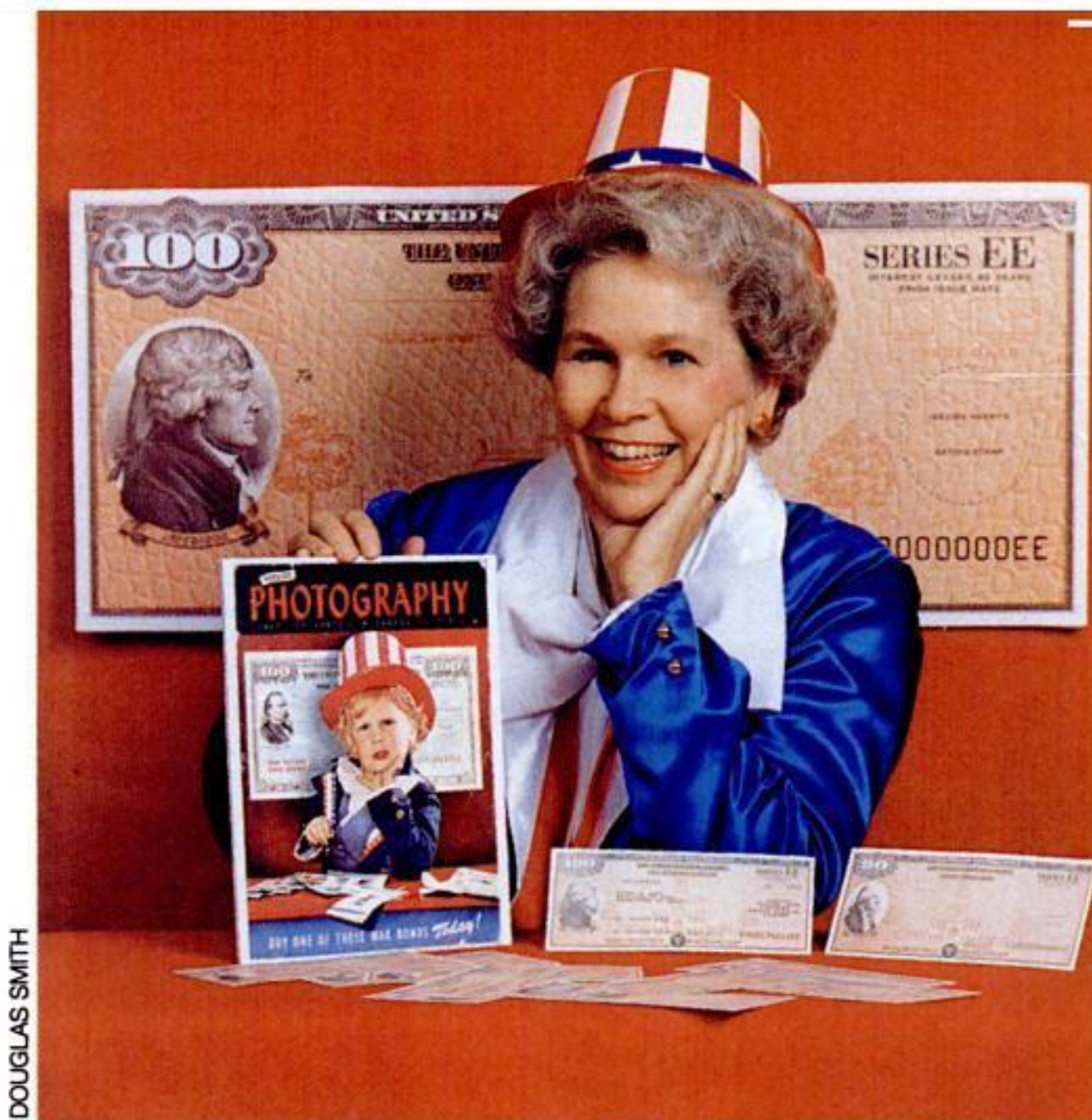


**Philatelic feline:** John Isaac's "Living on Borrowed Time" is part of the United Nations' "Endangered Species" stamp series and is available for sale as a print or stamp.

United Nations Associations (WFUNA), Room 1177, One U.N. Plaza, New York, NY 10017, or call (212) 963-5610.

## Cover to cover

Our cover girl of July 1944 is back. Randi Johnson Dale was the adorable 5-year-old in an Uncle Sam costume, urging people to buy War Bonds. When the magazine was published, Randi remembers how excited she was as she pranced through New York's Grand Central Station and saw her picture everywhere—displayed on newsstand after newsstand, hanging from ropes stretched across the walls, and in the hands of people reading POPULAR PHOTOGRAPHY.



DOUGLAS SMITH

**A cover girl grows up:** Fifty years hasn't diminished Randi Johnson Dale's beauty or her enthusiasm for pitching Savings Bonds.

and Europe, and married Melvin Dale. Recently, she's become engrossed in researching what the home front was like during WW II; she's been sharing her experiences with school and civic groups and has written a children's book about her remembrances. Randi's still encour-

aging Americans to buy bonds. Because of the publicity, the tiny celebrity was interviewed on television and spoke at War Bond rallies.

Randi started modeling when she was six months old, and hers became the most familiar baby face in the country. Her modeling career lasted until 1945, when the family moved from New York City. During the following years, Randi studied dance and drama, directed a dance choir that traveled throughout the Midwest

We thought you'd like to see how beautiful Randi still is. To replicate the '44 cover, her daughter Susan Ferguson, a professional costume designer, designed and executed the new Uncle Sam outfit. The poster-size Savings Bond was supplied by the U.S. Treasury Department, and pro photographer Douglas Smith, assisted by Randi's amateur-photographer husband, took the shot.

## Fresh light on civil rights



**Brutal attack:** This harrowing image by Charles Moore was taken in Birmingham, Alabama, May 1963.

PHOTOGRAPHS COURTESY: HOWARD GREENBERG GALLERY, NYC, AND BLACK STAR

The images helped ignite a national chorus of outrage: peaceful black demonstrators attacked by water canons, shooed by guardsmen with snarling attack dogs, assaulted and arrested at lunch counters. Many of these powerful pictures are now collected in "Appeal to This Age: Photography of the Civil Rights Movement, 1954-1968," an exhibition at the Howard Greenberg Gallery in New York City. Beginning

**One nation, under God:** This impassioned flag-waver was captured by Steve Schapiro during the March on Selma, Alabama, in 1965.



POPULAR PHOTOGRAPHY/JULY '94

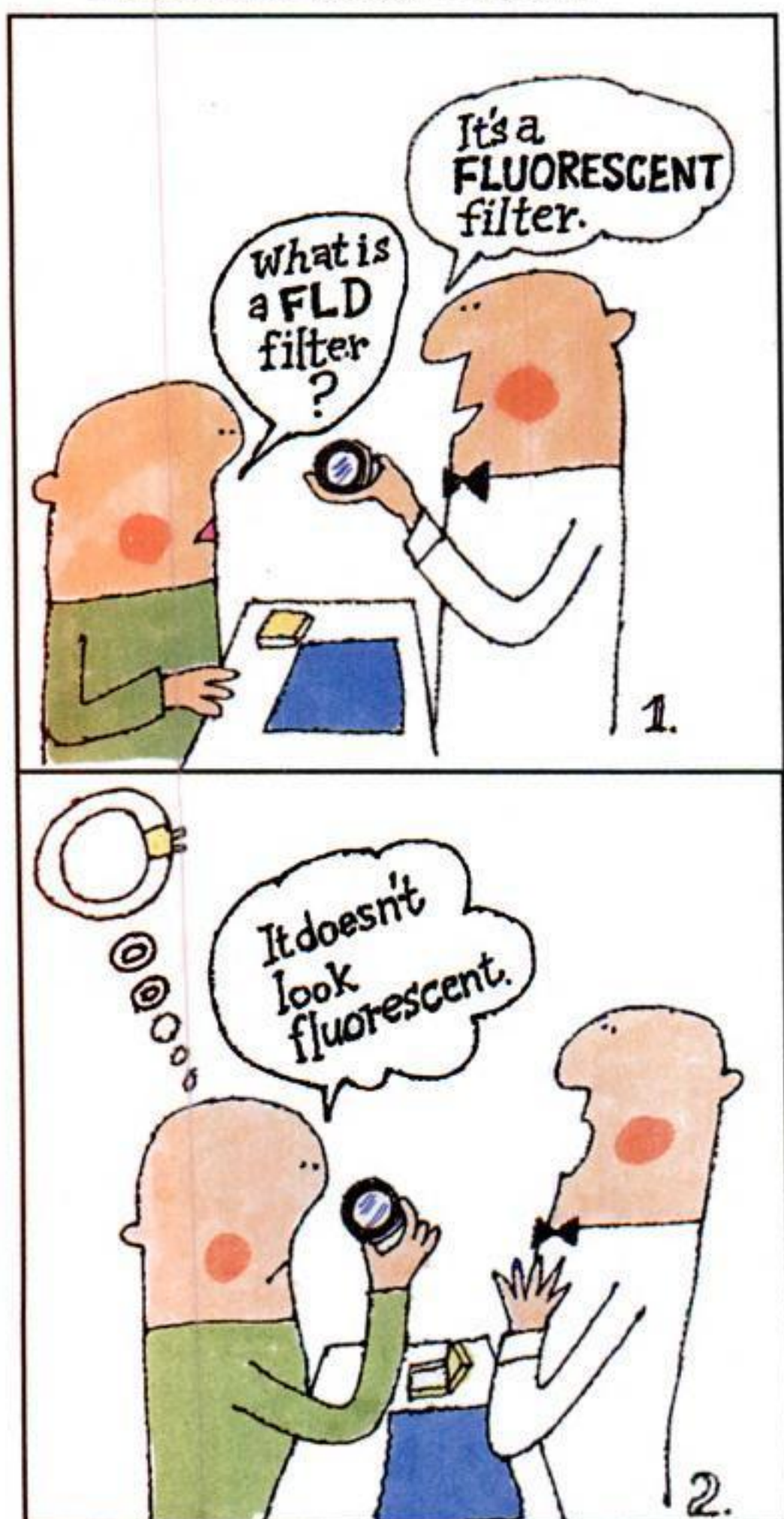


with the Montgomery bus boycott, through the murder of Martin Luther King in Memphis, this is the first gallery exhibition devoted to the Civil Rights Movement.

With over 100 original press images taken by the most renowned photojournalists of the time, including Danny Lyon, W. Eugene Smith, Robert Frank, Richard Avedon, and Henri Cartier-Bresson, "Appeal to This Age" is a collection of indelible images that helped change a nation. The vintage prints are also for sale, with prices from the low hundreds to the thousands. The exhibition is from June 24 to July 30, so New Yorkers better rush to see it; the show will then be traveling, though there is no schedule at this time. For more information, call the Howard Greenberg Gallery at (212) 334-0010.

## From behind the counter

The cartoon below is based on a true story told to us by Richard Clayton, who has been working at Bel Air Camera, in Los Angeles, California, for the past few years.



**Photo Tip:** Daylight film shot under fluorescent lamps gives a greenish cast to a color slide. An FLD filter is recommended for color correction.

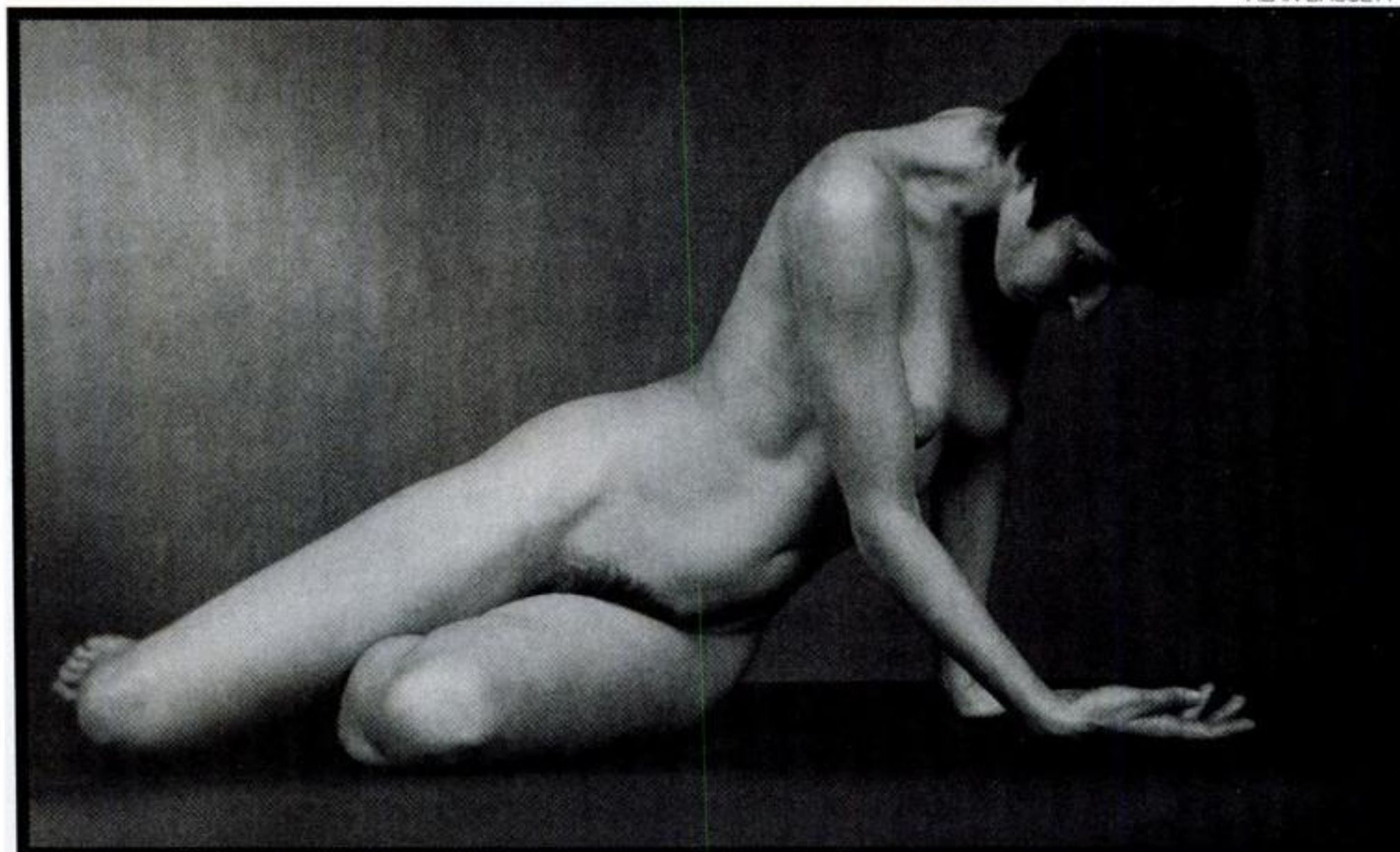
## That's Krappy?!

SANDRA CARRION



**Polly wants a Pentax:** Sandra Carrion used a \$20 Ansco Pix Panorama for the parrot pose she exhibited in SoHo Photo Gallery's Krappy Kamera Show. How much can a print from a \$20 camera be worth? The hand-tinted budgie fetched a not-too-krappy \$150.

ALAN BASSETT



**Buy the girl some clothes, damn it!** A penny-pinching \$20 will get you the all-plastic Holga medium-format rangefinder that Alan Bassett used for this amazingly un-krappy nude.

Think you have to spend oodles on cameras and lenses to create exhibition-quality photographs? The SoHo Photo Gallery in New York City doesn't. The gallery mounted its first Krappy Kamera Show last spring, and the exhibit attracted the work of 14 obviously talented (if penurious) art photographers. The 14 showed a total of 70+ pictures, each made with a camera that could only be described as—what's the French?—*crappé*. Disposables, homemade pinholes, \$10 plastic jobbies, a pre-WW I Brownie—gheesh! These arty types will shoot anything. You're laughing? The prints sold for hundreds of dollars each.

How good was the show? Some photographers who attended were seen shaking their heads and discarding their Nikons, Canons, and Minoltas on the way out the door.

## \$44,000+ for the best photo books!

More than \$44,000 in prizes will be awarded for the best photo books published between June 1992 and May 1994. In announcing the competition, a spokesman for the Kraszna-Krausz Book Awards explained that prizes would be given in three categories—Photographic Innovations, Education, and Art & Culture.

While prize money goes to the writers and photographers, books must be submitted by the publishers, who should contact the Kraszna-Krausz Book Awards, 122 Fawnbrake Ave., London SE24 QBZ, England, fax/telephone 071-738-6701. Entries must be received by July 1. Winners will be announced in January 1995.



# Your Best Shot



*Life can be mad! Zany! Unpredictable! Better have your camera ready to capture its offbeat moments.*



**1st** (\$300) **Wide-angle whoopee:** How do you turn the cramped cabin of a pick-up into a gonzo Romper Room? Attach a wide-angle lens to your camera and wait for the kids to go bonkers! While parked, waiting (perhaps a bit too long) for his wife to finish shopping, Wayne Wienke of Rawlins, Wyoming, captured his daughter, Ali, almost maniacally engaged in the rites of springing, while her baby brother, Aaron, nonchalantly munched on a teething biscuit. Wienke used a Canon EOS 10S with a 20–35mm f/3.5–4.5 EF Canon lens for this hilarious vision of the young and the restless. Exposure, 1/125 sec at f/3.5; film, Kodacolor Gold 400.

**"Your Best Shot" Entry Rules:** You may send up to 20 of your best shots (transparencies or prints no larger than 8x12) along with a daytime phone number, Social Security number, and any pertinent technical data (such as camera, lens, exposure, film) to "Your Best Shot," POPULAR PHOTOGRAPHY, 1633 Broadway, New York, NY 10019. You may enter as often as you like. We regret that due to the large number of entries we receive, we cannot return your photos unless accompanied by a self-addressed, stamped envelope. All material will be handled with reasonable care; however, the publisher assumes no responsibility for the return or safety of photographs. Please allow 8 to 12 weeks for a response.

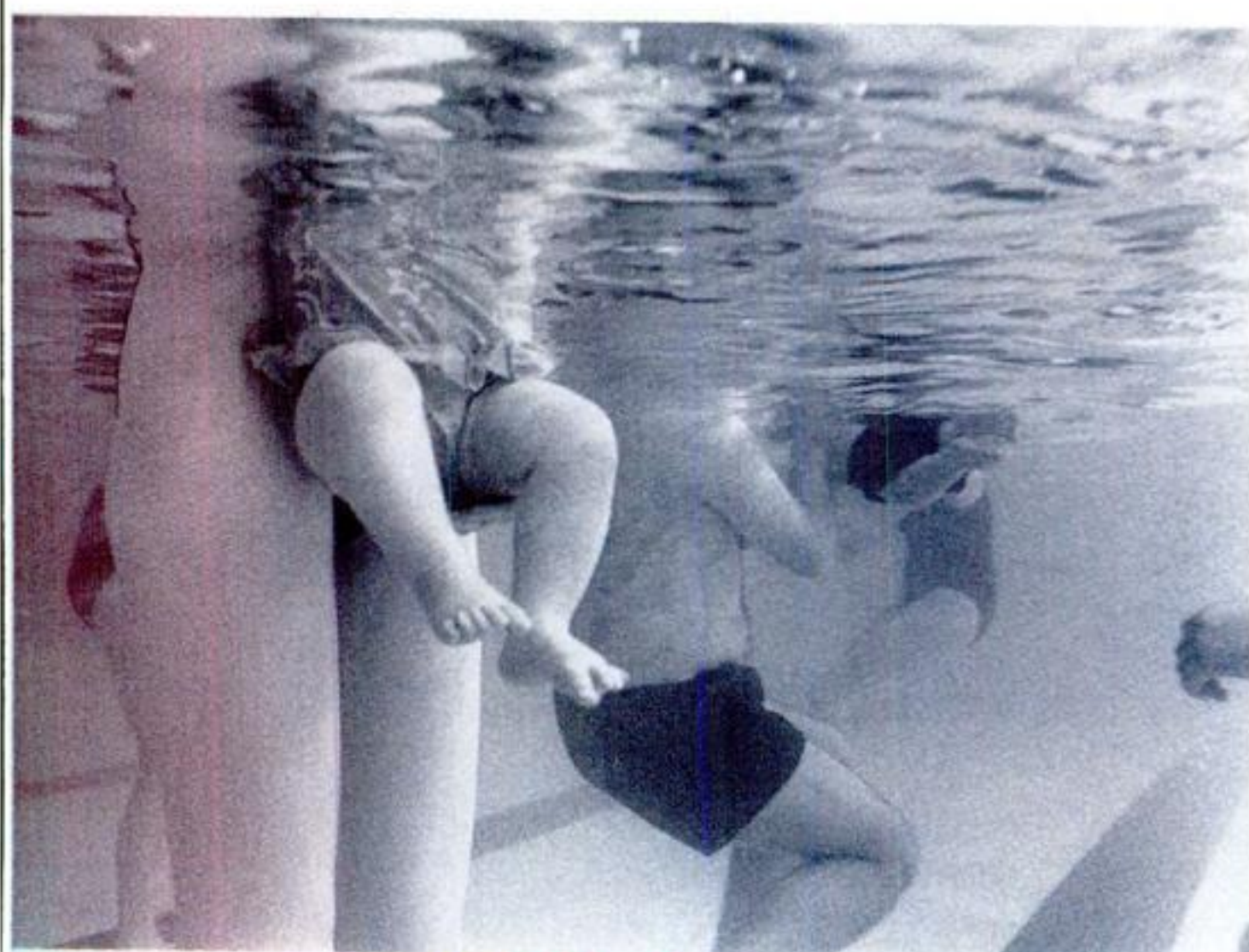


# Your Best Shot



**2nd** (\$200) **Peek-a-boo view:** The ground-glass focusing back of an 8x10 Deardorff view camera turns a leering face into a semi-transparent otherworldly visage. Using available window light and a Nikon FE2 with a 28mm f/3.5 AI Nikkor lens, Robert Nason of Jericho, New York, captured a photographer friend engaged in the lighter side of large-format photography at a photo studio in New York City. Exposure, unrecorded; film, Kodachrome 64.

**3rd** (\$100) **Water bug:** Every picture *has* a story. Willie Balser of Wettenberg, Germany, was at a picnic on the bank of the town's lake when a friend's parked car rolled into the water. After a crowd unsuccessfully tried to push the car out, Balser convinced the unhappy owner to pose for a playful picture while waiting for a tow truck. Balser shot with a Nikon F4S and an 85mm f/1.8 Nikkor lens for this sorry, soggy update of the children's classic, *Make Way for Ducklings*. Exposure, 1/125 sec at f/5.6; film, Kodak Ektachrome Elite 100.



(\$50) **Lalapalegza:** The best angles are sometimes under the surface. With his Canon EOS 10S and 28mm f/2.8 Canon EF lens ensconced in a formfitting Ewa marine underwater photography bag, Carl Granados of Asheville, North Carolina, held his breath, jumped in the pool, and squished off a few shots beneath the bubbly while his wife and daughter were taking part in a baby-swim class at the local YMCA. Exposure on shutter priority, not recorded; film, Kodak T-Max 100.



(\$50) **Bikeful of boys:** After photographing on the boardwalk and beach of Coney Island with discouraging results, Anders Goldfarb of Brooklyn, New York, packed it in and was heading toward the subway when he spotted this three-some. Realizing he'd found his photograph, Goldfarb got out his gear, befriended the boys, and took a bunch of portraits of them with his ancient Asahi Pentax Spotmatic camera and 35mm f/2 Takumar lens, including this winner. Exposure, 1/125 sec at f/5.6; film, Kodak Tri-X.



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**APO 500mm F7.2 ZEN <sup>(M)(N)(C)(S)\*</sup>**

The remarkably compact, affordable apochromatic ultra-telephoto.

- <sup>(M)</sup> For Minolta AF Mount
- <sup>(N)</sup> For Nikon AF Mount
- <sup>(C)</sup> For Canon AF Mount
- <sup>(P)</sup> For Pentax AF Mount
- <sup>(S)</sup> For Sigma SA-300 AF Mount
- \* For all major brand manual focus 35mm SLR cameras.



# Frontiers

Imaging Today  
& Tomorrow

## ONLINE

### POP's online! Join us as we rev up for the Information Superhighway!

There's an old friend in a new form on the information superhighway. Boot up your computers and check out POPULAR PHOTOGRAPHY Online. By the time you read this, we will already be available through *America Online*. Unfortunately, at the time I'm writing, it's still not clear exactly which services will be available in the earliest phases of our hi-tech endeavor, so please excuse us if you *log in* (connect to the online system) and get a few warnings that say, "Service not available at this time." Before we get into the particulars, let's take a preliminary cruise down the information highway as it exists today and find out why this is an important route for photo enthusiasts.

There's already a wealth of information available, and the services are growing at an incredible rate. At various stops along the highway, you can send and receive message to/from almost anywhere in the world, look up facts in various encyclopedias or other reference publications, reach experts in virtually any field, retrieve images of specific items or important events, find out the latest news, or retrieve an article from any one of a wide variety of publications.

To begin your journey along the information superhighway, you don't need much computing power (although certain features, like extra memory, can help speed you along); but you do need a device called a *modem*. This is the link between your computer and your telephone line, the first path to the outside world. This relatively inexpensive device (some are available for less

than \$100) may already be inside your computer (it's included in many package deals), or you might buy one that goes inside (internal) or sits alongside your computer (external).

With modems, you pay for speed (specified as *baud rate*), roughly indicating the maximum number of characters per second that can be transferred;



the more speed you have available, the better). If you're going out to purchase a modem, I'd recommend one with at least 9,600 baud, especially if you expect to move images along the superhighway.

The information highway can be divided into three lanes: private, public, and commercial. Private networks are unavailable to most of us, while commercial networks are usually open to anyone who wants to pay for the privilege. Public networks can range from individually operated, remotely accessed computers, called *bulletin boards*, to government networks loaded with public information.

A linking of many of these networks is the *Internet*, a system whereby users can actually reach out from computer to computer literally around the globe.

The Internet can be considered the current version of the information superhighway that you've probably heard so much about on TV or read about in your favorite magazines and newspapers. Since it is not a single computer service, there is no single instruction manual on how to navigate through the network. There are many books and magazines on the subject, including the popular *The Whole Internet User's Guide & Catalog*, by Ed Krol (2nd edi-

passport that sometimes comes with a high toll.

Let's turn our attention to the commercial networks. Probably the best known of these are the two largest, CompuServe and Prodigy. Other established commercial online services include America Online, Bix, Delphi, and Genie. Each one offers a wide array of service, which can include various forums for bulletin-board conversations, product support, electronic mail between subscribers (*E-mail*), and usually some access to the Internet.

While you do have to pay for these services, they are not very expensive. You can get a monthly subscription to almost

any one for between \$9 and \$20 (which includes reasonable connect time, typically 5 to 10 hours, and access to most basic services), plus the cost of local phone calls. You can often get a free trail by responding to an ad in a magazine, or you might find one in the box with your modem.

Most commercial networks offer some sort of photography forum in which members discuss everything from their favorite

cameras, including the latest in equipment, to shooting experiences, and even their favorite photo magazine. You might find hands-on reports describing various pieces of equipment, as well as rumors and gossip concerning photographers and photographic manufacturers. Sometimes you'll find free (or inexpensive) software that caters to your photographic needs, such as a depth-of-field calculator or darkroom timer. If you're computer savvy and have written such a program, an online service is a great way to share the program with others, who can often return valu-

*continued on page 132*



# Sint's VIEW

Psssst! Hey pros! Don't infer from what you read elsewhere that the '94 PMA show was just for amateurs...



Steve Sint

While the annual PMA show is more 35mm-oriented than this pro would like, a walk through its aisles always rewards me with something worthy of my equipment cases. This year's show was especially interesting, because in addition to the normal displays of new hardware, there was a lot of action from the major film manufacturers of sheet and roll fodder.

Kodak Lumiere films have enjoyed great success among pros. They're now available in 4x5 and 8x10 sheets, but only the standard ISO 100 variety. If you like warm-toned Lumiere X, you'll have to stick to 35mm and rollfilm formats.

On the rollfilm front, Kodak introduced color negative Pro 100 (120, 4x5, 8x10) and Pro 400 MC (120),

which are not replacements but additions to the line. Aimed at industrial and commercial illustration shooters, Pro 100 is said to offer finer grain, better image structure, and a more neutral palette from highlights to shadow than Vericolor 160 (VPS). A Kodak spokesperson told me the new film couldn't match VPS's creamy skin tones, however. The other newcomer, Pro 400 MC, is claimed to have superior grain structure and sharpness compared to Vericolor 400 and can be called a medium-contrast (MC) film with enhanced skin tones.

Not to be outdone, Fuji has introduced two new color negative films, both rated at ISO 160, called NPS and NPL. (Shades of Kodak's VPS and VPL?) Like the Kodak emulsions, these films are aimed at the professional portrait shooter. The "S" and "L" designations stand for short and long exposures, respectively. The "S"



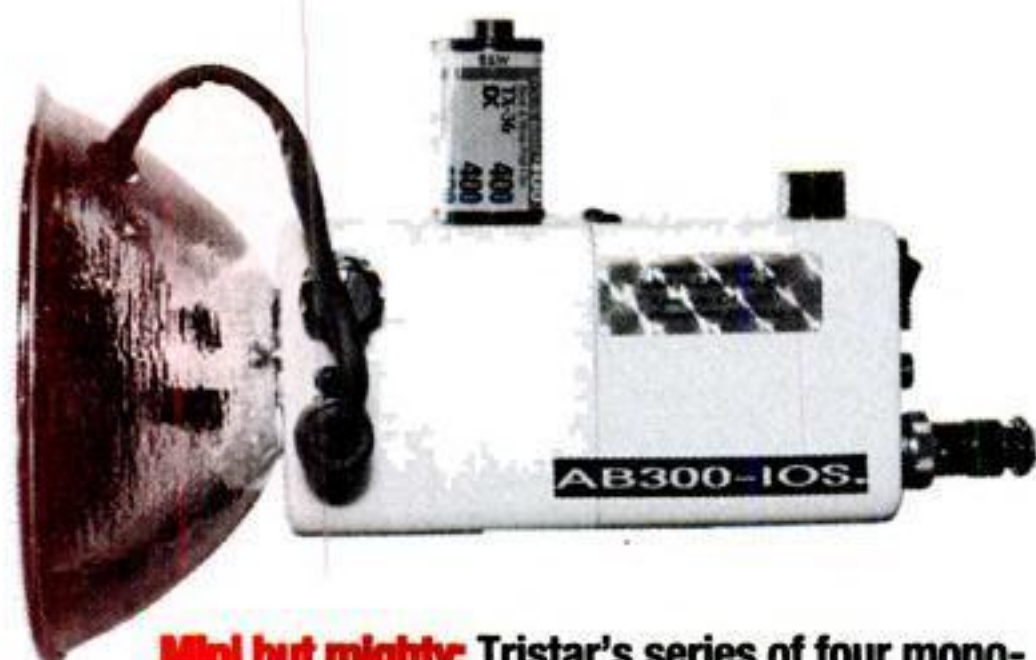
**Vericolor, thy days are numbered!!!** After showing me Kodak's new color negative films for the professional shooter, a Kodak spokesperson concluded, "If you like Vericolor's skin tones, you'll love the skin tones on Pro 400 MC." The "old" Pro 400 (rear) continues in the line.

film is balanced for daylight and the "L" for tungsten.

Are you a Mamiya fan? Last year, Mamiya introduced the Quadra accessory back in versions for either the RZ or RB 67. The Quadra produces 7.2-cm square images on single-sheet, peel-apart Polaroid or ReadyLoad-type films. Now, NPC, makers of the famous 35mm ProBack, (1238 Chestnut St., Newton, MA, 02164; 617 969-3487) has answered Mamiya with an accessory back of its own: the Tandem 77. Like Mamiya's Quadra in most respects, NPC's (\$455, all prices suggested list) fits either the RZ 67 or, with the supplied adapter plate, the RB 67, too. If you own both bodies, this one back will work on either.

NPC also showed a Polaroid back for Fuji's GW690III and GSW690III

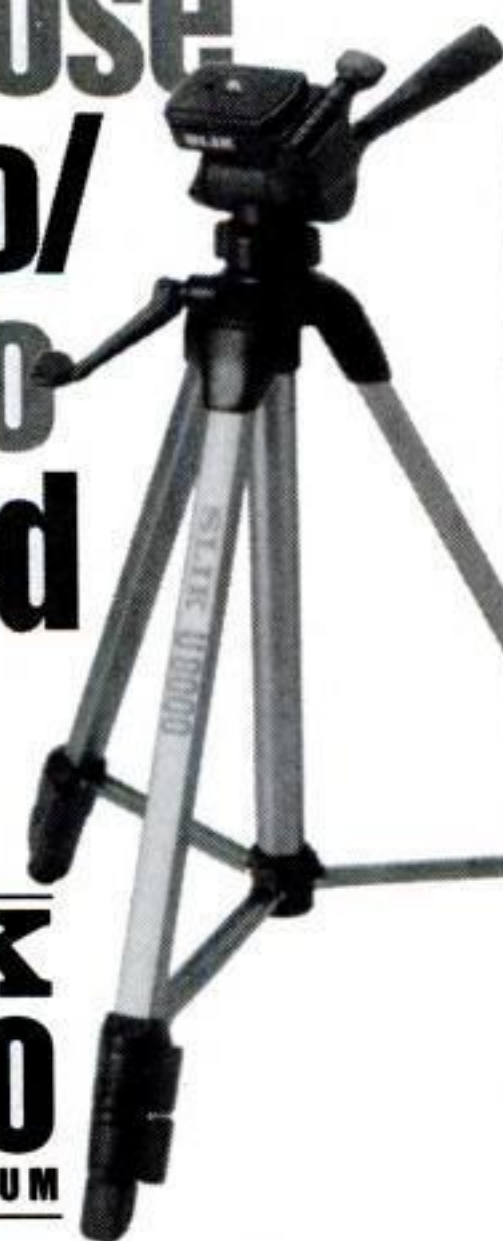
*continued on page 76*



**Mini but mighty:** Tristar's series of four mono-lights each feature built-in slave and quartz modeling lamp. Small size (note film cartridge) makes them ideal starter units or spares.

## The World's First Dual-Purpose Video/Photo Tripod

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**Enter your photos in any one of ten separate categories:**

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Portraiture●Family●Glamour●Photojournalism●Computer-  
Enhanced Imagery●Creative Zoom Photos

**Details of specific prizes in each category to be announced in a future issue.**

**Before you enter, please read these contest rules:**

1. Contest is open to amateurs and pros—any reader may enter whether a subscriber or not. Foreign entries are OK.  
2. Entries must be postmarked no later than September 1, 1994, and are limited to six images per contestant. Winners will be notified by registered mail no later than October 15, 1994, and will be announced in the January 1995 issue of POPULAR PHOTOGRAPHY. Winners may be required to sign and return an affidavit of compliance, grant of right and release within 14 days of notification, or alternate winners will be selected.  
3. We will accept unmounted prints in sizes from 5x7 to 11x14 inches or slides in any format. Address your entries to POPULAR PHOTOGRAPHY Picture Contest, P.O. Box 1247, Teaneck, NJ 07666. We strongly suggest you send duplicate slides or copy prints, not originals, of your best work, since we cannot return your entries nor assume responsibility for lost entries.

4. By entering this contest, you represent that your photos are original and that you have all necessary rights to enter them herein, including the right to grant to POPULAR PHOTOGRAPHY the publication and use rights set forth below. All images entered remain the exclusive property of the contestant, with the following exceptions: We reserve the right to publish all winning pictures in a future issue of POPULAR PHOTOGRAPHY magazine on a one-time basis without further compensation other than the stated prize. We also reserve the right to use these images as we see fit in exhibitions and promotions directly related to the Official 1994 POPULAR PHOTOGRAPHY Picture Contest.  
5. POPULAR PHOTOGRAPHY reserves the right to switch entries into another picture category if we feel the change is advantageous for the photograph(s).  
6. To be designated a winner, you must furnish us with full technical information about how the

winning photograph was made, including camera, lens, and film used, and, when possible, exposure data.  
7. If the rules of this contest are in violation or contrary to any state or local statute, or subject to any restriction other than taxes to be paid by the winner, entries from such localities will be judged null and void.  
8. Employees of Hachette-Filipacchi Magazines and their family members are not eligible to enter this contest, nor are advertisers, their associates, or members of their families.  
9. All nonwinning entries in the 1994 Official POPULAR PHOTOGRAPHY Photo Contest will automatically be considered for prizes in our monthly contest, "Your Best Shot," to be run at a future date.  
10. In addition to the prizes mentioned, all winning pictures will be published in a special contest issue or issues in early 1995, along with the name, city, and state of the winning photographers.



"How I made \$48,000 in just 8 months"

Dear NYI—  
In December you voted one of my  
skyline shots an Award of Merit. People  
started buying them where I work at the bank.  
Then I opened a small store at a local mall,  
selling all sizes 5x7 to 30x40. That one photo  
— sold \$48,000!

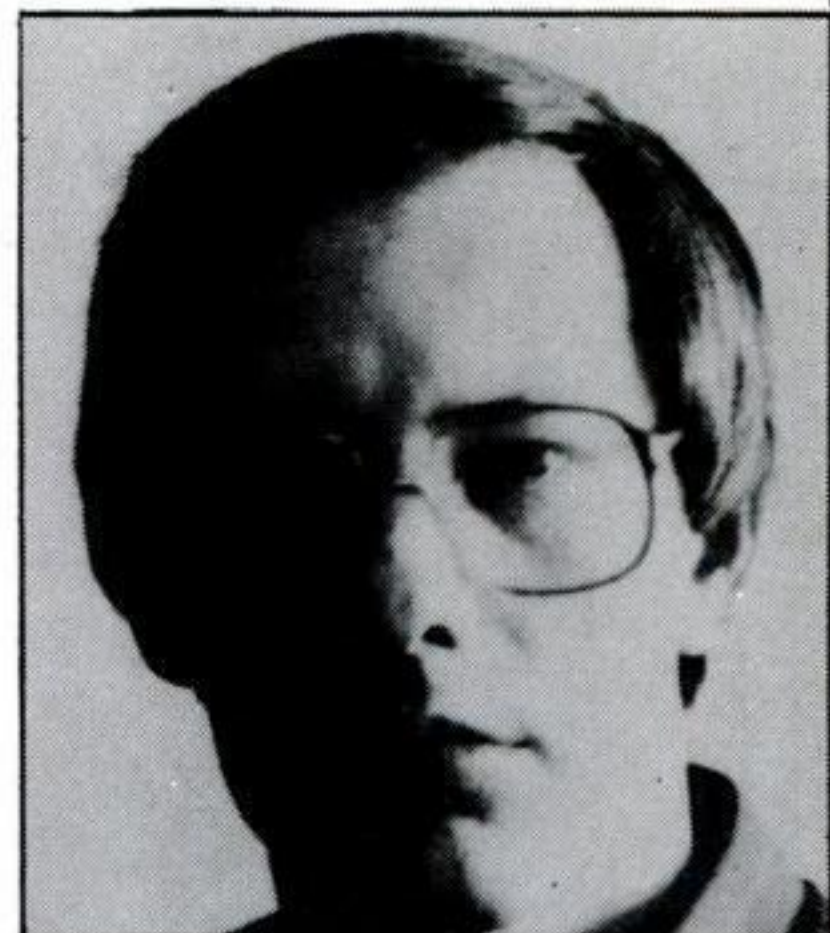
**UPDATE**



"How I earned over \$200,000  
from one photograph I took  
for my NYI course..."

*Louis Barton*

Louis Barton  
Dallas, Texas



During business hours Louis is a bank vice-president. But his hobby has always been photography, and his hobby has paid off. Big. When we first ran this ad, Louis had already earned \$48,000 from *one photograph* he submitted for his first NYI assignment. Not bad. But that was a couple of years ago. Today, Louis has earned over \$200,000 from that one photograph. That's right. Over \$200,000! — and he writes that he expects to top a *quarter-million dollars* soon. In fact, with his wife he's starting a nationwide network for his photographs. Louis says, "NYI training made it all possible." We say, "Go for it, Louis!"

## Learn professional photography at home with the acclaimed program from the New York Institute of Photography

Have you ever dreamed of seeing your photos in a national magazine? Or earning a tidy second income in your spare time? Or starting a new full-time career? Or simply becoming the best photographer you can be?

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If you love photography you can make it all happen — at home, in your spare time. You just need the training and inspiration of NYI's world-renowned home-study program in professional photography.

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NYI's beautifully illustrated, easy-to-follow lessons come to you by mail. But you don't just read them. You *listen* to lively *audiocassettes* that guide you step-by-step from basics through advanced techniques including sports, travel, glamour, portraits — even video. It's like having the world's most patient teacher at your side!

### Training on videotape too!



But that's not all. You learn by *watching* too. With NYI's copyrighted "Live-Action" *videotapes*, you sit back and watch top pros in action. You see what they do — and you are taught how to use the same techniques too.

### That's only the beginning

Best of all, you learn by doing. You shoot your own photographs, and send them to the school for personal evaluation. Patiently, a top New York pro talks to you — by name — on audiocassette, offering you specific suggestions and "tricks-of-the-trade" to enable you to make your photos totally professional.

There is, quite simply, no finer course anywhere. Our 80 years of experience, low tuition, thousands of successful graduates — plus our full money-back guarantee — are proof that this remarkable course can make you too into the photographer you want to be!

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I've already grossed over \$18,000."



"Now in my 40's, I finally enrolled. That's when things started happening. My pictures improved beyond my wildest dreams. I've opened my own studio, and grossed over \$18,000. All in less than six months."

Jim Van Noort  
Miles City, Mont.

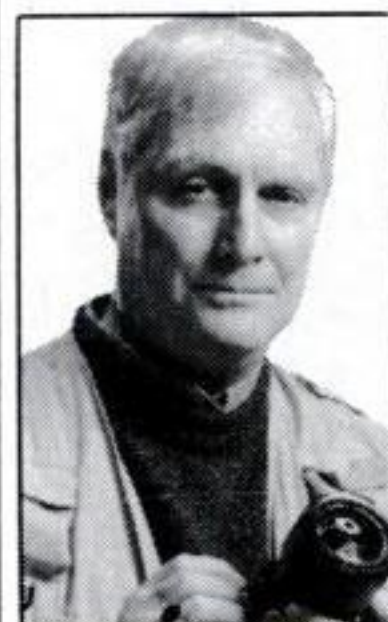
"Thanks, NYI. You helped me get  
close to the action at the Olympics  
as a photog for the U.S. Air Force."

"Stationed in Germany, in my spare time I'm able to pursue a career as a freelance photographer, shooting social events, sports, concerts, and portraits. Your home-training was ideal overseas."

Alan K. Williams  
APO, New York



"I earned \$6,500 the first month.  
Only my wife and banker know  
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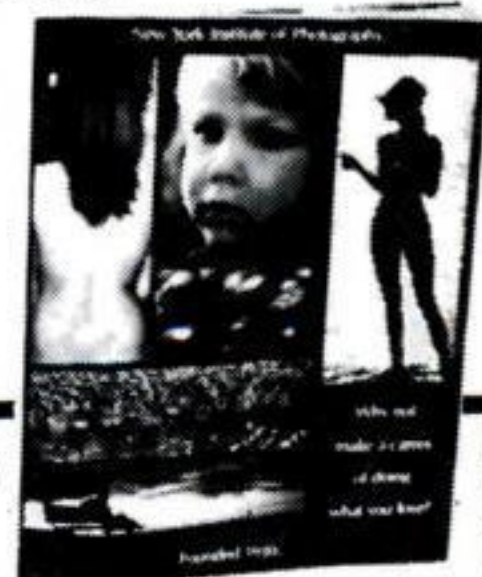


"Retired from the military, I was injured in a car crash, and no one would hire me. Then I discovered your Course. It made all the difference. After just six months of home training, I was hired to photograph radar sites in the Arctic. Imagine commuting to work on twin-engined Otters and helicopters."

C. Ross Perry  
Calgary, ALTA.

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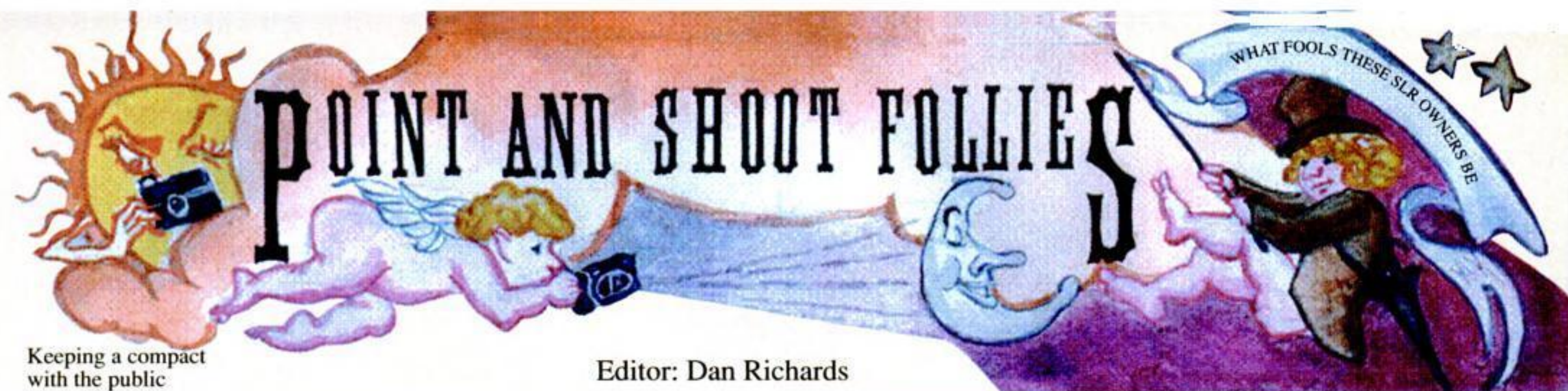
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Keeping a compact  
with the public

Editor: Dan Richards

FOR SERIOUS PHOTOGRAPHERS WHO SECRETLY ADMIRE POINT & SHOOT CAMERAS

## The Jr Is Back! The Jr Is Back!

### *Olympus Updates & Renames an Old Favorite*



**Classic clamshell:** Family lines of a number of Olympus designs (the XA, Stylus, etc.) are apparent in the Infinity Mini, although its nondescript appearance most suggests its immediate forebear, the Jr. Note unusual spot for flash on sliding cover; curved ridge is a finger guard.

The Olympus Infinity Jr didn't look like much, and on paper it perhaps didn't impress those people who look for dozens of gee-whiz features in their cameras. But it had a sturdy clamshell cover, took a couple kinds of batteries, had one of the better triplet lenses around, and was simple and reliable.

We've known Jr's that have gone around the world, Jr's that kept working after being gunked up by overripe bananas in bike bags, Jr's that took loads of well-exposed slides throughout rough and dusty trips. In short, it was the point-and-shoot equivalent of a hockey puck. (And the name Jr didn't have a period, sort of like Harry S Truman before he started dotting the S.)

Then, obeying one of the fundamental commandments of late 20th-century capitalism (if you produce a good product at a nice price that lots of people like, discontinue it), Olympus dropped the Jr.

Boo. And boo-hoo.

Well, dry your tears and break out the bouquets, because Olympus has brought back an improved Jr, renamed (with a certain lack of imagination) the Infinity Mini. The O People have goosed up the number of focusing zones (to 16 from Jr's 5), added the full range of flash options (including Olympus's frenetically flickering anti-red-eye setting), provided a good, clear real-image finder, given it an LCD info panel, and then weather-proofed it.

And they kept the good parts of the Jr: the clamshell cover, the sharp triplet (now focusing to 20 inches), the dual-battery capability (123A lithium or a pair of AA's). The flash is now located in an unconventional place—right on the clamshell cover. This gives you

some separation between flash and lens (always a good thing on the anti-red-eye front), but the flash does protrude from the camera body quite a ways.

Our lens check showed very good sharpness, both center and edge, at medium to small apertures, although one edge in our sample was noticeably worse than the other. We also took some shots in lower light to see how it did at wider apertures and found but a minor loss of sharpness at the edges.

One advantage of having fewer elements in a lens is less glass, thus fewer internal reflections and hence less flare. In strongly backlit situations, we found that the lens showed very little flare. And we were unable to induce a ghost image, even in blazing sun-in-the-lens situations.

Light falloff in the corners was very moderate, but there was some pincushion distortion, although nothing severe. (People who like photographing blank brick walls will see it.)

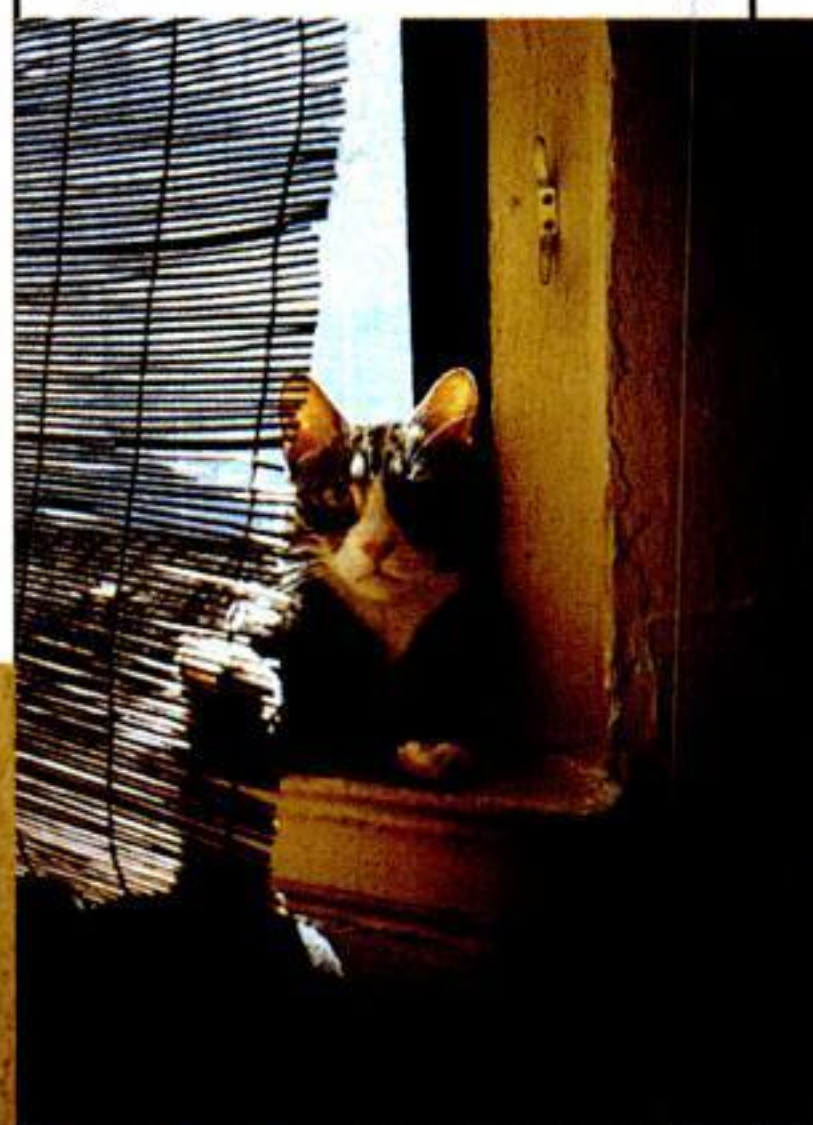
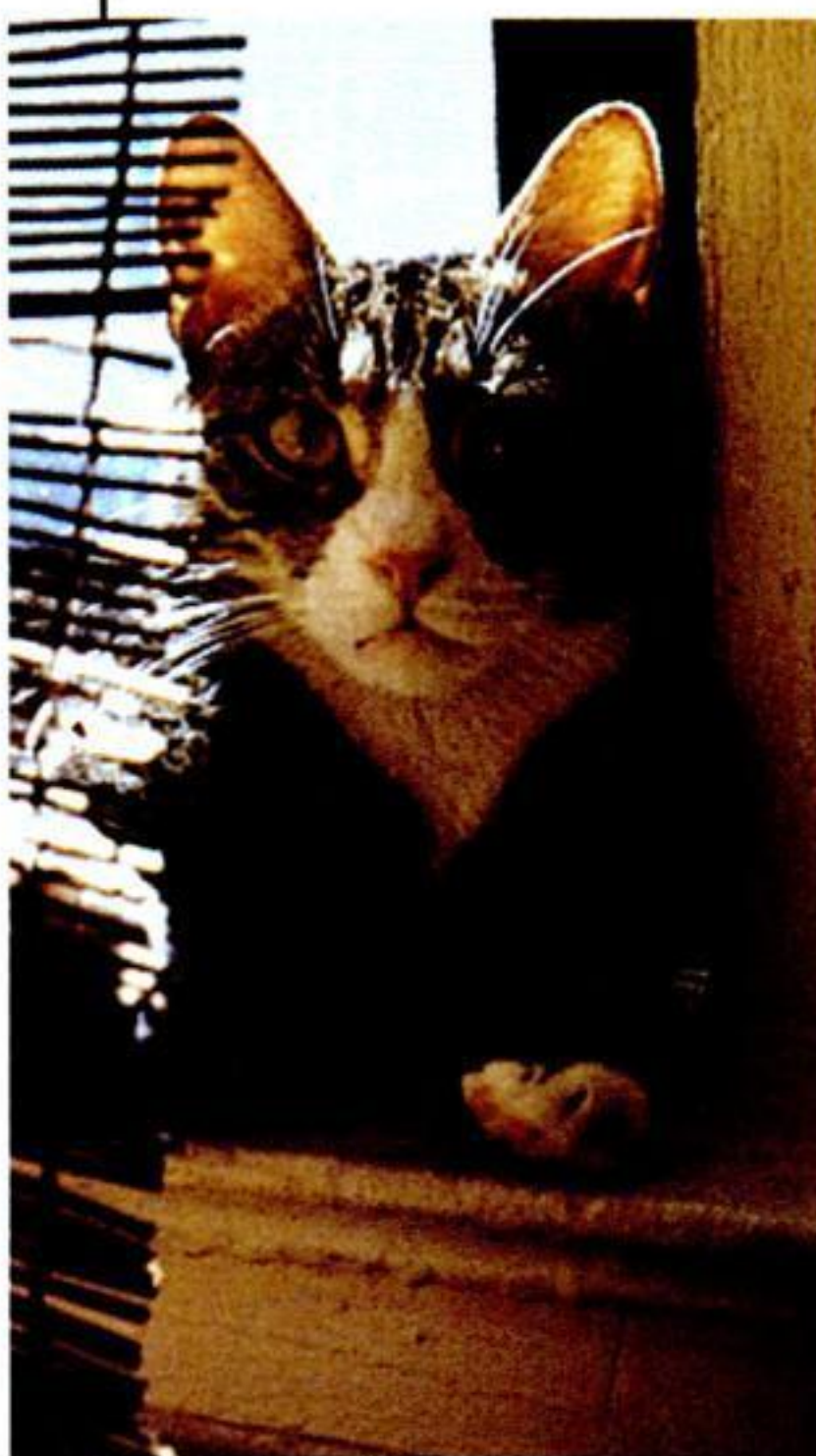
To sum up, this is another one of those cheap point-and-shoot lenses that can make SLR owners gnash their teeth.

The flash reached its rated distance of 11½ feet (ISO 100 film) with power to spare, but that curvaceous flash had considerable falloff in the corners, particularly the bottom corners.

Shutter speeds are 1 to 1/350 sec, and the Mini will DX films of ISO 50–3200 in full steps.

Minor gripes: The Mini has considerable firing lag, with a distinct two-stage focus-then-fire cycle. It also has a delay of a good three seconds before rewinding at the end of a roll.

By all indicators, the Mini is rightful heir to the Jr in hockey



**Not so shabby:** Sharpness, contrast (this is on slide film) show that a good triplet can do the trick.

puckdom. Just to make sure, we'll mistreat a Mini for a couple years and report back.

At a list price of \$180, it should sell for not too much over \$120, if that. Finally, we'd like to inform Olympus that we've come up with a much better name for it—the Jr II! No? OK, then Son of Jr? Grand Jr? Then again, how about... 'Finity Minity?





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# Just Get a Grip! But How? *Different sizes, oddball shapes make it tricky*

✓ Right or ✗ Wrong



**Sint Squint:** Camera is cradled from below as well as laterally secured in angle of thumb and hand. Sometimes clumsy in vertical, though.



**Full tuck:** A firm grip with both hands, covering as much of the camera as possible. Tuck those elbows tight against your body.



**Low brace:** For vertical shots with right-side flash, get as much of your hands on camera as you can; keep elbows tight to body.



**High brace:** Necessary with left-side flash. Keep left elbow tight to body, camera and both hands braced against your face.



**Like a brick:** Most any wall or table can stand steadier than you can. Flatten the camera down with your hand to keep it from shifting.



**One-hand set shot:** Yes, it looks so cool and is sometimes acceptable for fast grab shots, but it's a frequent cause of blurry pix.



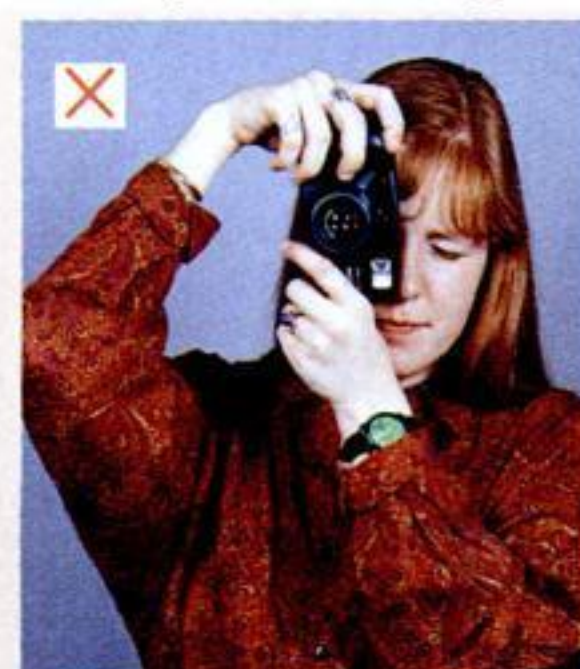
**Flying chicken:** Plenty of grip on the camera, but look at those elbows out in space! Keep them tucked in to brace the camera.



**Hot potato:** Very common, for reasons we haven't quite figured out. C'mon: The camera won't crumble if you get a grip on it!



**Flash crash:** A firm grip, but you'll get a very dark flash picture. Practice keeping fingers clear of the flash by looking in a mirror.



**Horror hold:** Again, grip is very steady, but flash from below can create so-called horror lighting. Hold camera the other way vertically.

Just how do you hold a point-and-shoot, anyway? It's not a trivial question, by any means.

Once upon a time, 35mm cameras—compact amateur rangefinders to high-end SLRs—had a predictable, rounded-end or squared-off shape, no built-in flash, and a lens you could grab onto.

Tain't so with autofocus compacts. Now cameras can be rectangular, as in days gone by, rounded rectangular, oval, New Concept modular, or outright blobs. There is always a built-in flash unit that you can block with your fingers. And as far as the lens is concerned, there's either nothing to grab onto (as with the teeny little minis) or a motorized gadget that can't serve as a grip.

So, if you're sans tripod, how do you hold it without shaking it or blocking the flash or interfering with the lens?

Because there are so many shapes and configurations

among the P/S set, there is no one answer. But a couple of general principles should guide your grip:

- Two hands are steadier than one.

- Cradling a camera from underneath is steadier than just holding on.

- Whole hands provide firmer support than a few fingers.

- Keeping elbows tucked in is generally more stable than hanging them out in midair.

- Your finger should never leave the shutter button—before or after an exposure.

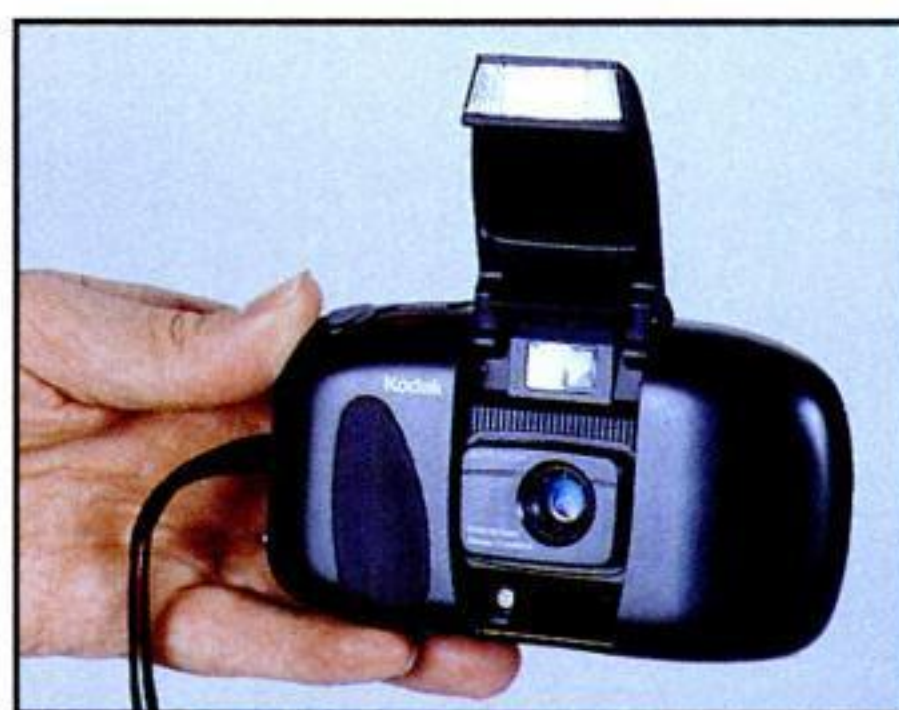
With these caveats in mind, we have illustrated some suggested ways to hold your P/S. The Sint Squint, named for its inventor, our redoubtable columnist Steve Sint, is particularly effective, as it combines a firm two-handed grip, a cradle hold, and a braced grip. And Steve notes that when drinking tequila, you can surreptitiously lick salt and lime juice from

your palm while shooting. Steve is just kidding. (We think.)

Pay careful attention to the position of your built-in flash. A grip that works very well in the horizontal position may be troublesome in the vertical, because the flash ends up

below the lens. In people pictures, this can produce the unflattering "horror lighting" effect. And, of course, you can block the flash outright. Look at yourself in a mirror while framing through the camera to check this out.

## Cameo oughta focus? Yeah, autofocus!



**Somebody listened to us:** Way back in the fall of '92 when Kodak introduced the fixed-focus

cutie, Cameo, we wondered outloud when autofocus was going to be added. Well, Kodak has done it with the Cameo Autofocus, which has simple autofocus (two steps, with focus lock), a midroll panorama-format switch, and, most interesting of all, a wide-angle 28mm f/4.5 lens that will focus down to 2½ feet. The Cameo Autofocus is a smidgen bigger than the original, but still shirt-pocketable. Listing for \$129.95, the camera should sell for a fair bit less at discount stores.



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— Tom Carroll, President  
 Tom Carroll Photography, Inc.

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— Bill Bachmann, Photographer

3. "...your handy little program has made an enormous impact on my stock sales. It has enabled me to caption my backlog and keep up with current slides. It has paid for itself hundreds of times over."

— Richard Nowitz, Photographer

4. "This program has changed my life. The first month I had it, we labeled 8,000 slides and got them to our stock agency."

— Greg Heisler, Photographer

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— George Farinas, Photographer

6. "We have been going great guns and for the first time in our photographic lives having FUN labeling slides."

— Betsy Braden, Photographer

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# Time Exposure

50 years ago



Add drama, separate tones, create dramatic shadows—one photographic tool can do it all! Guaranteed! The secret tool, revealed in our July 1944 issue, was backlighting. Our article told readers to change their position until they found it; we also suggested ways to use backlighting effectively.

This issue featured the first of a series about advertising photography.

Our cover shot encouraged readers to support the fifth War Bond drive. All magazines had been asked to promote the drive. Our concept was that the War Bonds you buy would pay for your camera of the future. To see how our cover girl looks today, see "Snapshots," page 6.

## How we looked and what we wrote back then

### PLANT PHOTOGRAPHER'S PET PEEVES

Shiny metal  
Men who pull plugs apart whether accidentally or deliberately  
Trucks that run over your cords and tear them  
Workmen walking into the picture  
Models who chew or smoke  
The wrong tools cropping up in the finished print  
Blueprints held in a workman's hand so that they look like newspapers  
Sunny windows  
Shiny metal

"Low camera angle enhances balance, dramatizes airy grace of figure."



"G.I.'s submitted more than 2,000 prints in competition sponsored by the American Red Cross in London. Ray A. Wright of Los Angeles, Cal., won first prize (a Kodak Medalist camera offered by Popular Photography) for his photograph of a Yank and a Tommy competing at darts."

### SWAP

PHOTOGRAPHIC Dealer will swap available new photographic material for his personal hobby. Old Mechanical Banks. Stark-Films, 537 N. Howard St., Baltimore 1, Md.

SELMER clarinet for enlarger and complete equipment. Cpl. Otto Myalik, 175th Band, Camp Fannin, Texas.

SWAP Graflex 3 1/4 x 4 1/4 for 2 1/4 x 3 1/4 film pack camera. E. Mallernee, 118 Eldredge, Battle Creek, Michigan.

GOOD Argoflex 2 1/4 x 3 1/4; Accessories. Trade for Eastman 35 mm. f 3.5; coupled range finder, or sell to highest bidder. George Kelley, Jr., 215 Midland Ave., Little Rock, Ark.

WILL trade a custom radio made by Scott Radio Laboratories for McGraw One-Shot 6.5 x 9 cm or any other model or Cine Kodak Special. Box 273, % Popular Photography.

TWENTY-FOUR Pre-War Spaulding "Airtight" Golfballs for Elmar f 3.5, 9x12 f 4.5 Camera, Miniature Graphic Box. % Box 274, Popular Photography.

MINIATURE Graphic, Zeiss Tessar 3.5. Compur Rapid, Rangefinder, Flash, etc. Want Rollei-flex. Kelly, Charlotte, Tenn.

ZEISS Tenax 35 mm f 3.5 Compur Eveready case for Leica 90 mm Elmar lens. Box 275, % Popular Photography.

LEICA accessories to sell or trade. Want Stereoloy. Send for list. Box 276, % Popular Photography.

WELTUR split 120 f 2.8 Compur, Eveready, Cash for Graflex or Rollei-flex. Box 277, % Popular Photography.

GIBSON MANDOLA and case for 7 in Photographic Equipment or 7. R. T. Elliott, 3029 Prospect, Cleveland.

REUSCHER Model "400" Trumpet for Contax III, Auto Rollei-flex. Fred Goldstein, 1402 Park Place, Brooklyn, New York.

2X-KODACHROME views of Eastern U.S. for Views from West or Mexico. G. L. Reahel, Lock Haven, Pa.

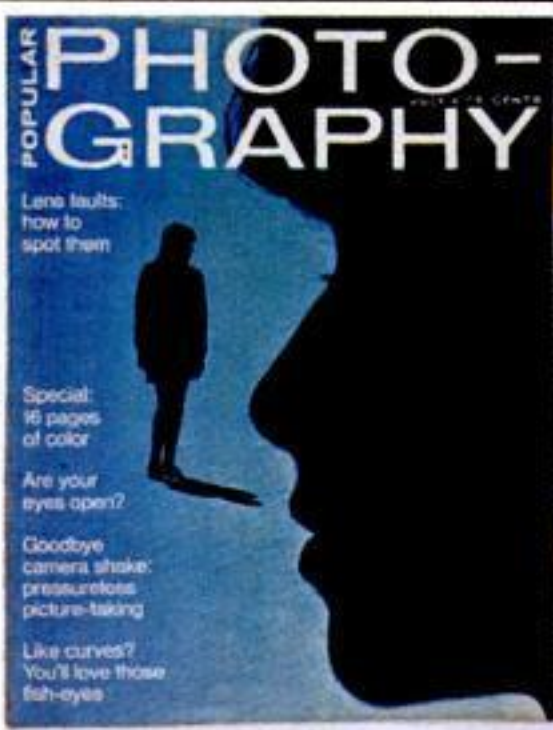
3 1/4 x 4 1/4 BEBBER, Wollensak Optimo, Kodak f 6.3, 133 mm 2 single holders and adapter for 7 or offer cash. R. T. Elliott, 3029 Prospect Ave., Cleveland.

4x5 KORONA III 2 P.H. Aldis Anast. f 6.3 Swing Back. Charles Rambow, 1510 N. 5th St., Phila. 22, Pa.



"Taking the boys against the dark background not only simplified the composition to bare, story-telling essentials, but it also emphasized the contrast of warm sunlight and cool shadows of summer."

25 years ago



The perfect lens doesn't exist. All sorts of optical problems can sabotage your pictures, and our article about lens aberrations explained such annoyances as spherical aberration, distortion, and curvature of field. Stop down your lens, though, and some of these problems can be minimized.

But all distortion is not bad. The curvilinear distortion of a fish-eye lens, for example, makes intriguing photographs. To prove it, Norman Rothschild took readers on a tour of the world of fish-eyes, quasi-fish eyes, and fish-eye adapters. When using the latter, he noted the dark area around the circular image could mislead an in-camera meter—better to use a handheld meter. *Elinor Stecker-Orel*



"Amish man in buggy was first shot with Exakta on 35mm color, then cropped and enlarged progressively to 4x5 and finally 8x10."

### Changing guide numbers

Is there a simple mathematical way to increase or decrease flash guide numbers by the equivalent of various changes in f-stops?

W. R. Goodman, New York, N.Y.

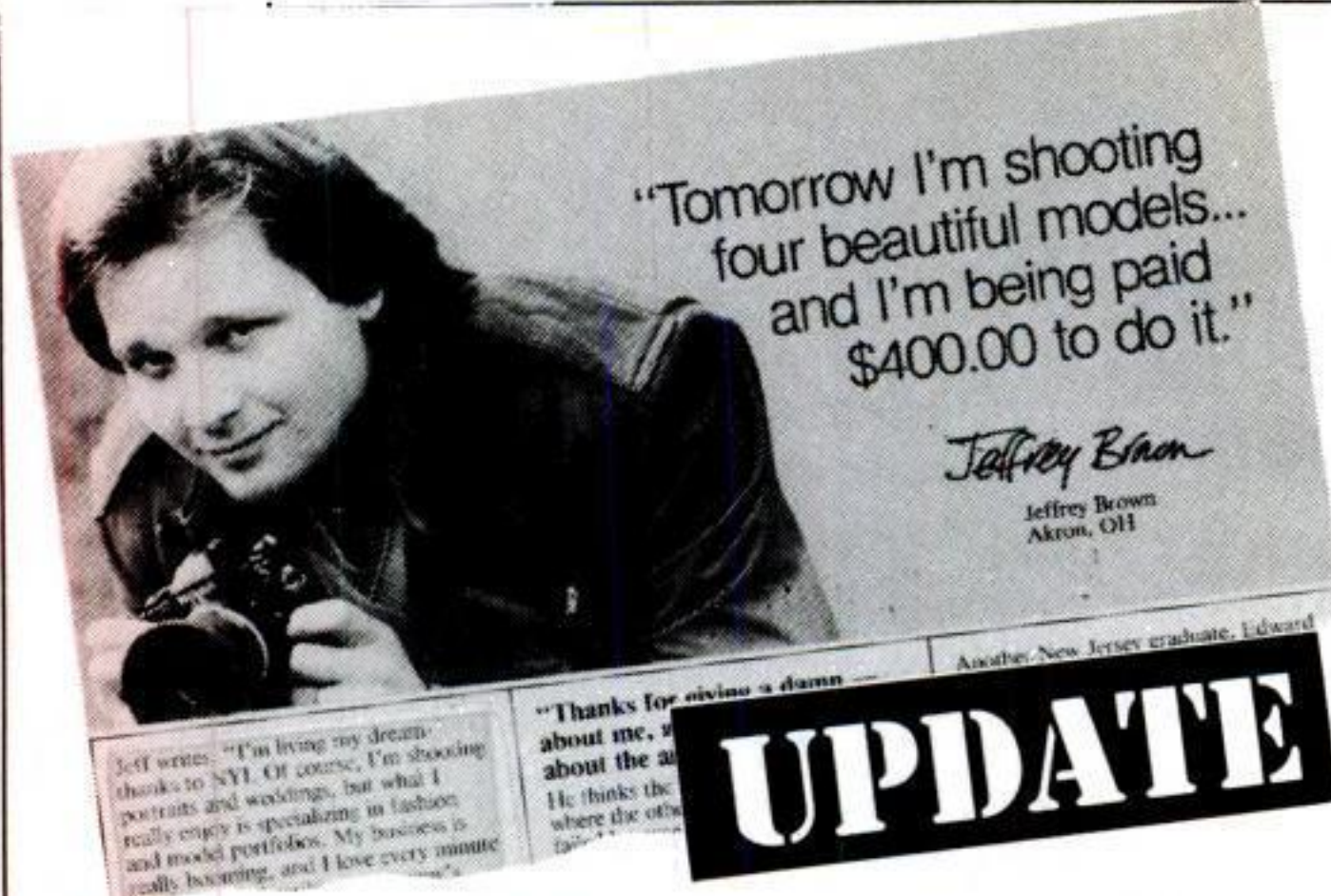
This chart should be of help. Just increase guide numbers (G.N.) if pictures are consistently overexposed and decrease guide numbers if you get consistent underexposure.

To increase G.N. equivalent of	1/2 stop	1 stop	1 1/2 stops	2 stops
Multiply G.N. by	1.2	1.4	1.7	2
To decrease G.N. equivalent of	1/2 stop	1 stop	1 1/2 stops	2 stops
Multiply G.N. by	.8	.7	.6	.5



Photographer burned the emulsion side with pin-point flame, then added red-orange filter.





“Now \$400 for a day’s work seems like poverty. Today I average over \$1000 per portrait client!”

*Jeffrey Brown*

Jeffrey Brown  
Akron, Ohio



Photography was Jeffrey’s hobby until he took the NYI Home Course. Now it’s his career. And it has really paid off. When we first ran this ad shortly after he graduated, Jeffrey was elated to earn \$400 for a day’s shooting. But that was a few years ago. “Now,” he writes, “\$400

for a day’s work seems like poverty... I average over \$1000 per portrait client and as much as \$4000 on some jobs. “Wow!” Jeffrey says, “Thanks for everything, NYI. Your Course was the push I needed.” We say, “Go for it, Jeffrey!”

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“Now in my 40’s, I finally enrolled. That’s when things started happening. My pictures improved beyond my wildest dreams. I’ve opened my own studio, and grossed over \$18,000. All in less than six months.”

Jim Van Noort  
Miles City, Mont.

“I wanted to enroll for a long time, but I was afraid. Finally I did...and I LOVE IT!!! I wish I had started long ago.”

“I manage three businesses, but NYI let me study at my own pace. Now, my pictures have won three prizes and one was published as the cover of *Wyoming Wildlife*. My only regret: I wish I had enrolled long ago.”

Peggy Ann Puchi  
Jackson Hole, WY



“As an Air Force Master Sergeant, I’ve photographed world-famous people from the Vice President to the Dallas Cowboy Cheerleaders.”

“Since taking the NYI Home Course, I’ve been published in magazines and papers, including *Pacific Stars and Stripes*. But the greatest reward has been photographing world-famous men and women like Alexander Haig and Miss USA.”



M. Sgt. Adalberto Valdez  
APO, San Francisco, CA

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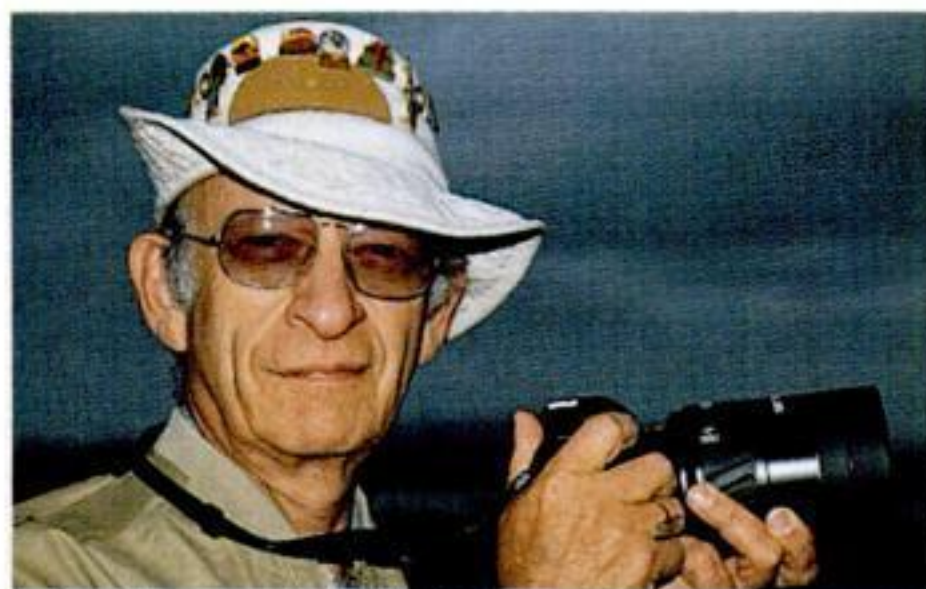
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# How to build an AF SLR lens outfit without breaking the bank



Herbert Keppler

Are your optical desires bigger than your pocketbook? Do you nevertheless want to put together a good working lens system without going into hock? Are there some lenses made for other camera brands you'd dearly like to have on your camera body?

If you're a manual-focus SLR fan, you hardly need my help to gather unto yourself a grand lens array at bargain prices. Not only are the lenses available used (often discarded by would-be autofocus SLR owners in their mad dash to AF-dom), but even new, manual-focus-only lenses are now at ground-level prices. While you won't find apochromatic, deluxe-model, low-dispersion, large-aperture zoom exotica, 24mm f/2.8 Vivitars are out there for \$60 or so, 35-70mm f/3.5 and 70-210mm f/4.5's are available from independents for \$70 or thereabouts, and even 500mm f/8 mirror lenses run around \$120 or less.

Owners of Nikon and Pentax AF cameras whose brains haven't been washed clean of any thoughts of manual focus can also join the fun since these two brands have lensmounts suitable for new AF and older non-AF lenses alike. And in terms of maintaining various exposure modes, manual-focus lenses work fairly efficiently with the Nikon and Pentax autofocus camera bodies.

But suppose you've taken the plunge and decided on a top-level Canon EOS or Minolta Maxxum AF

SLR body with a lensmount that ostensibly won't allow other mount lenses to be fitted? Did the camera makers deliberately invent new lensmounts to force purchasers into buying an entirely new lens series, or is there



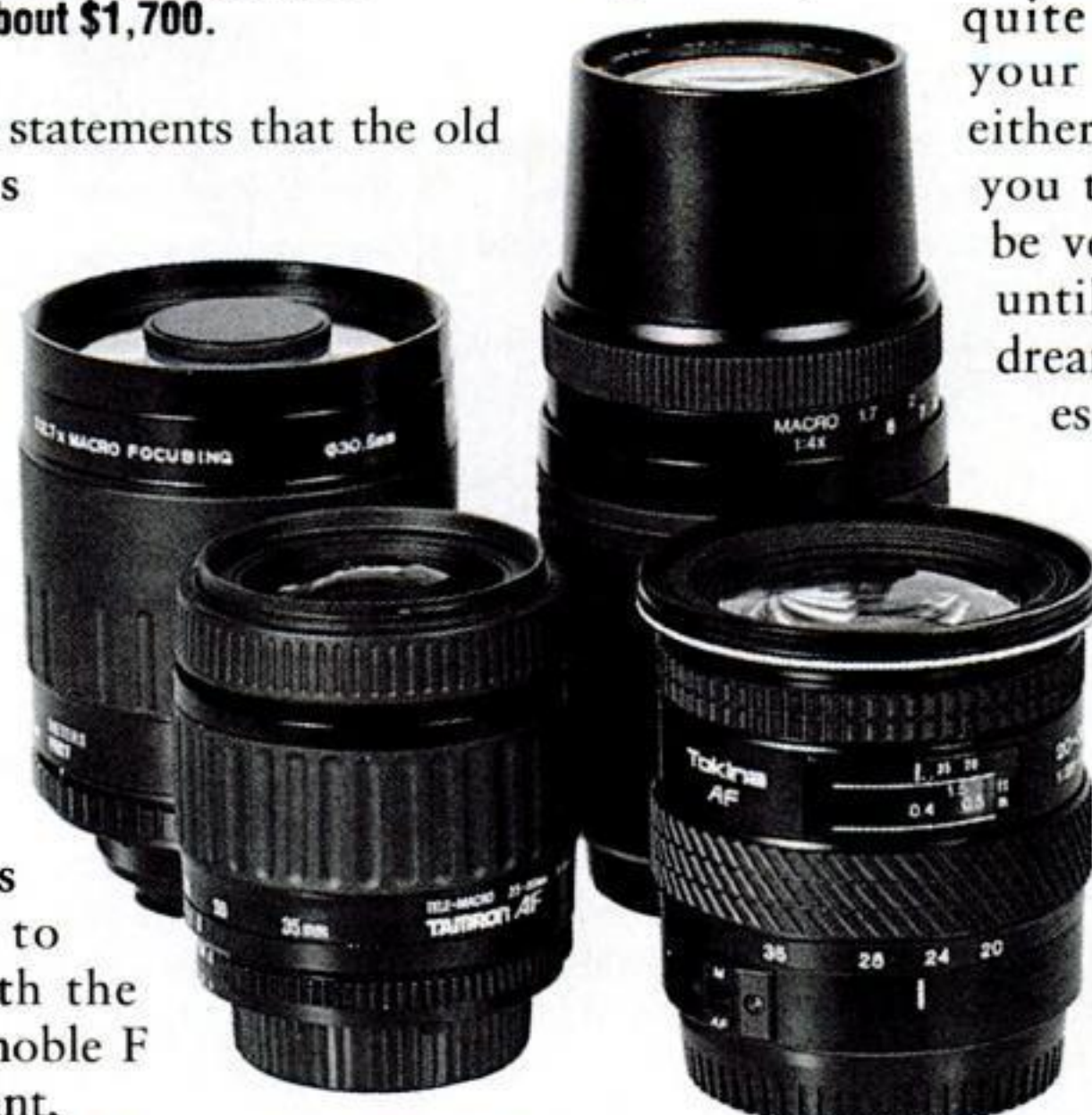
**Dream lens kit possibilities:** 20mm f/2.8, 24mm f/2.8, 28-105mm f/3.5-4.5, 100-300mm f/4.5-5.6, 500mm f/8 AF lenses. Cost? About \$1,700.

truth in their statements that the old mounts simply wouldn't provide the features needed for autofocus? My guess is both. Looking at the compatibility Nikon has managed to continue with the ancient and noble F bayonet mount, you may well wonder if other designers could not have done likewise. Well, that's all lensmounts over the dam at this point, so to speak. Back to the lens-choosing game and how you can win it.

Your autofocus heart is yearning for a 28-105mm zoom lens, a 20mm f/2.8, a 24mm f/2.8, and a 100-300mm f/4.5-5.6, plus a 500mm mirror lens. Checking actual sale prices at a few reasonable stores, you might come up with a pricey \$1,700 for this lens array.

While I'm all for dream lens outfits (and eventually fulfilling that dream when possible), great pictures are made in real time with nonillusory optics. While you're waiting to win the lottery, you can put together a reasonable facsimile of these focal lengths for one-third the price, or about \$580. How? Let's start with the most expensive part of the group, a 20-35mm f/3.5-4.5 AF Tokina zoom at \$225. That takes care of the 28mm and 24mm focal length, too. Add a 35-90mm f/4-5.6 AF Tamron for \$100, a 100-300mm f/5.6-6.7 AF Vivitar at \$149, and a 500mm f/8 manual-focus Vivitar for \$100. (How do you fit a non-Maxxum, non-EOS mount 500mm Vivitar to these cameras? Why, with a T-thread to EOS or Maxxum adapter! More about this later.)

Yeah, yeah, I know that in many instances, these substitute lenses won't give you the large maximum apertures you'd like. They may not be quite as sharp as your dream array either. But I assure you the optics will be very serviceable until your optical dreamboat of lenses docks.



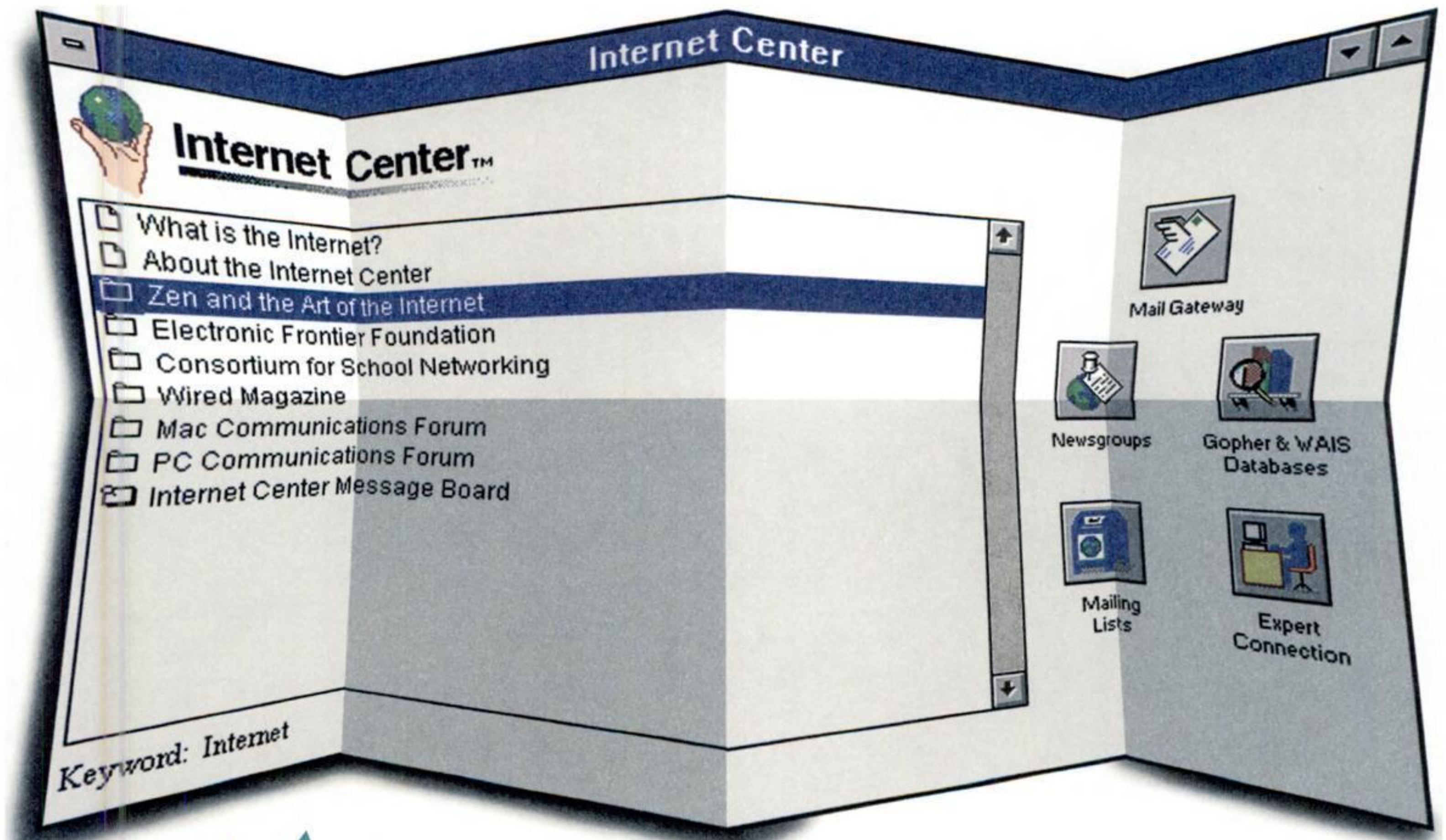
**Poor man's realities today:** 20-35mm f/3.5-4.5 AF Tokina, 35-90mm f/4-5.6 AF Tamron, 100-300mm f/5.6-6.7 AF Vivitar, 500mm f/8 manual focus Vivitar. Cost: About one third the cost of dream kit.

In terms of close focusing, the 35-90mm f/4-5.6 AF Tamron reaches 1:5, while the 100-300mm f/5.6-6.7 Vivitar gets to 1:4. Not too shabby.

As far as maximum aperture is concerned, if you must shoot in lower light, shoot ISO 200 film instead of 100, 400 instead of 200, 800 instead of 400, and/or learn to



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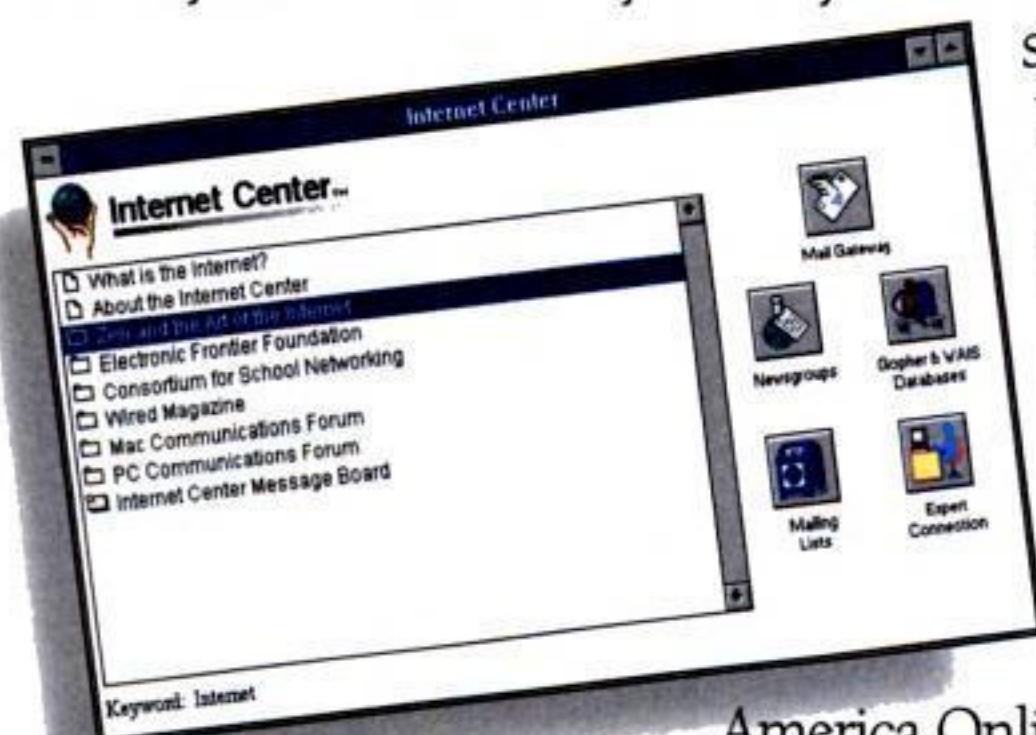
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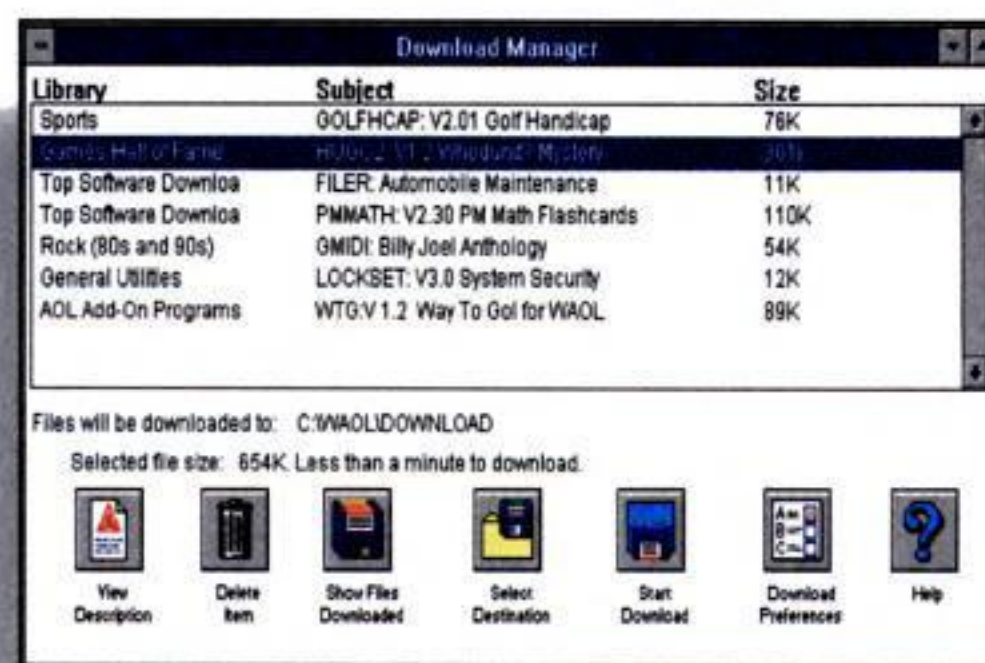
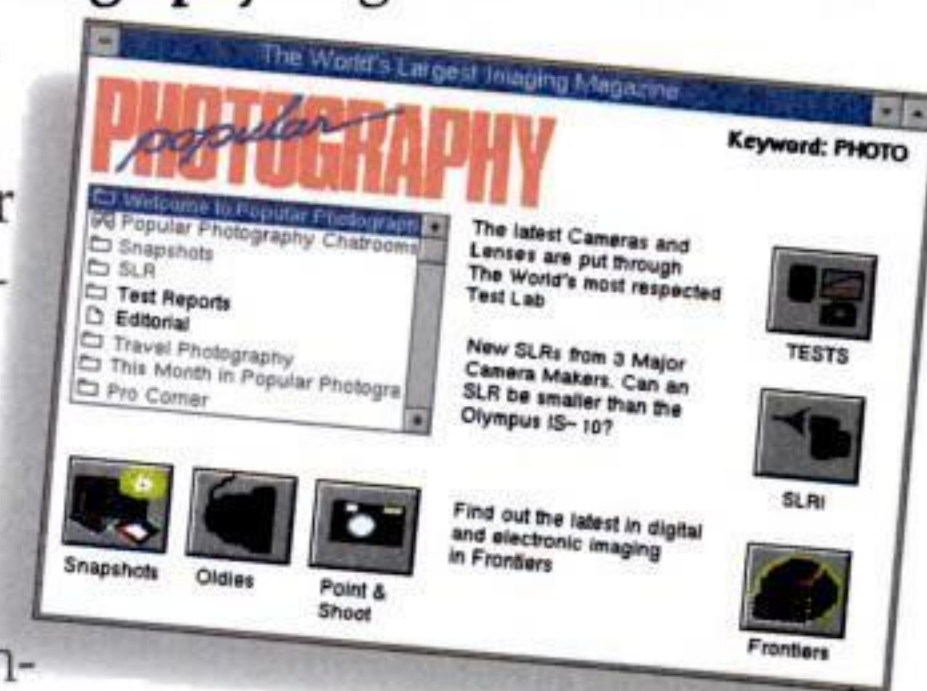
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**Speedy bargain:** Many AF SLR owners don't realize low price of 50mm f/1.8 or 1.7 lenses. Maxxum's f/1.7 can be had for about \$60.

handhold at slower speeds.

By the way, if you're a zoom-lens freak but you've been dying for a high-speed lens, check out the 50mm AF lens for your camera. Most are amazingly moderate in price. For instance, a 50mm f/1.7 Minolta for Maxxum can be had for around \$60, while an f/1.8 for Canon is only about \$5 more.

There is one real super bargain in the ultrawide-angle zoom department that really takes the cake (birthday parties and at other times). How about an 18-28mm f/4-4.5 zoom for \$130? Don't believe it? That's what the Samyang lens is selling for around the country. (Secret: The 17-28mm f/3.5-4.2 Vivitar is really very much the same lens at about the same price, marked focal length and aperture differences being within acceptable tolerances.) Performance? Better than you might expect. (We tested this lens in our February 1992 issue.)

The sticky part of the Samyang is that the mounts available are manual-focus mounts only—no problem for Nikon and Pentax owners. But what can owners of other AF-mount cameras do? Hold on and we'll get to it.

I'm not saying you have to stick with this exact array of bargains. Through some diligent searches



**An ultrawide manual zoom on a Minolta AF?** Converter allows 18-28mm f/4-4.5 Samyang to fit and work with most Maxxums.

around the stores in your hometown or in the pages of our mail-order section, you may come up with a lens line closer to what you, in particular, really want.

Could it still be, however, that you remain envious of the Pentax and Nikon folk and are grumping about not being able to put older-mount non-AF lenses on your Canon EOS or Minolta Maxxum AF cameras? You've been told that lenses in non-AF mount just can't be used on your



**How it works:** Pentax K lens can fit Canon EOS camera body via adapter.

camera body, right?

Wrong. In many instances, they can. How would you like to fit that 18-28mm f/4-4.5 Samyang or manual-focus Minolta lens to a Minolta Maxxum camera body? What about manual-focus Nikon or Canon lenses on Canon EOS autofocus cameras? These shifts, as well as many others, are all very possible, but...

You knew there would be a "but," didn't you? Actually, there are several. First, of course, you do lose auto-

#### 1. Optical Converters

Pentax K lens to Canon FD body  
Pentax K lens to Nikon body  
Canon non-AF lens to Nikon body  
Canon FD lens to Nikon body  
Minolta AF lens to Nikon body  
Minolta AF lens to Canon FD body  
Minolta MC/MD lens to Canon FD body  
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Nikon lens to Canon AF body  
Canon FD lens to Canon AF body  
Minolta AF lens to Minolta MC/MD body  
Minolta AF lens to Pentax K body  
Pentax K lens to Minolta AF body

#### 2. T-Mount Converters

T-Mount to Canon AF body  
T-Mount to Minolta AF body

#### 3. Direct Converters

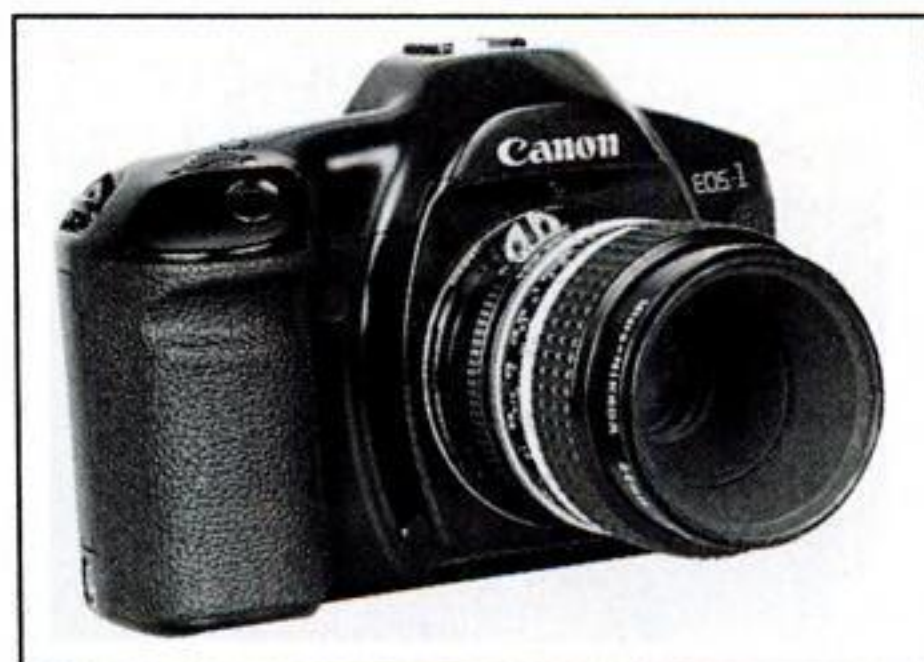
Pentax screw (M42) thread to Pentax K, Miranda, Fuji, Olympus, Nikon, Canon, Minolta AF and non-AF, Yashica, Rollei (35mm SLR cameras), Konica, and Mamiya (35mm SLR cameras). Other adapters fit Exakta lenses to Canon, Minolta, Konica, and Miranda camera bodies.



**Bargain 500mm f/8 on Minolta Maxxum?** It's all done with a T-mount-to-Maxxum adapter. When you're flush, buy Minolta's own 500mm f/8 AF lens.

focus as well as LCD or LED focus indication. Secondly, the autodiaphragms won't operate, meaning you must close down the lens to shooting aperture manually. On the plus side, you can use aperture-priority autoexposure or metered manual exposure, both with through-the-lens flash in nearly every case.

The keys to such adaptations are three series of extremely well-made lens converters available from Cambridge Camera Exchange (212



#### 55mm f/2.8 Micro-Nikkor on Canon EOS?

Why not? With \$79.95 adapter, you can do it and still have metered manual or aperture-priority autoexposure.

675-8600). The most intriguing converter series contains very low-powered negative lens elements, which allow you to focus the adapted lens from close distance to infinity. These optical converters are \$79.95 apiece. (See list at left.)

In the second series, \$19.95 converters allow T-mount lenses to be installed on Canon EOS and Minolta AF camera bodies. This opens up the possibility of using mirror tele lenses of many makes on these cameras—such as the 500mm f/8 Vivitar already mentioned. These adapters contain no optical elements.

The last series, direct converters, also have no optical elements. Prices vary from \$29.95 to \$59.95.

None of these adapters are exactly  
*continued on page 62*



# COLOR

Is Fuji Provia 100 the faster Velvia we've all been waiting for?



Michael J. McNamara

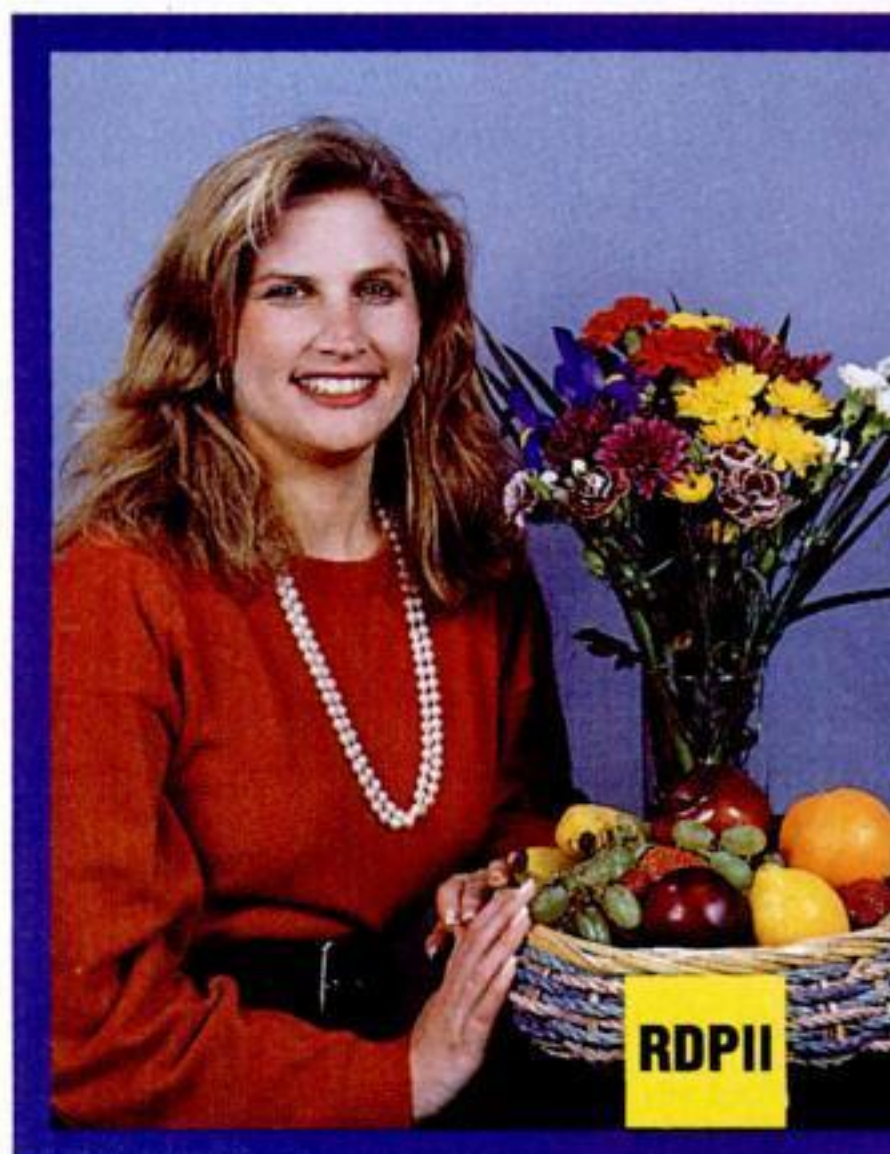
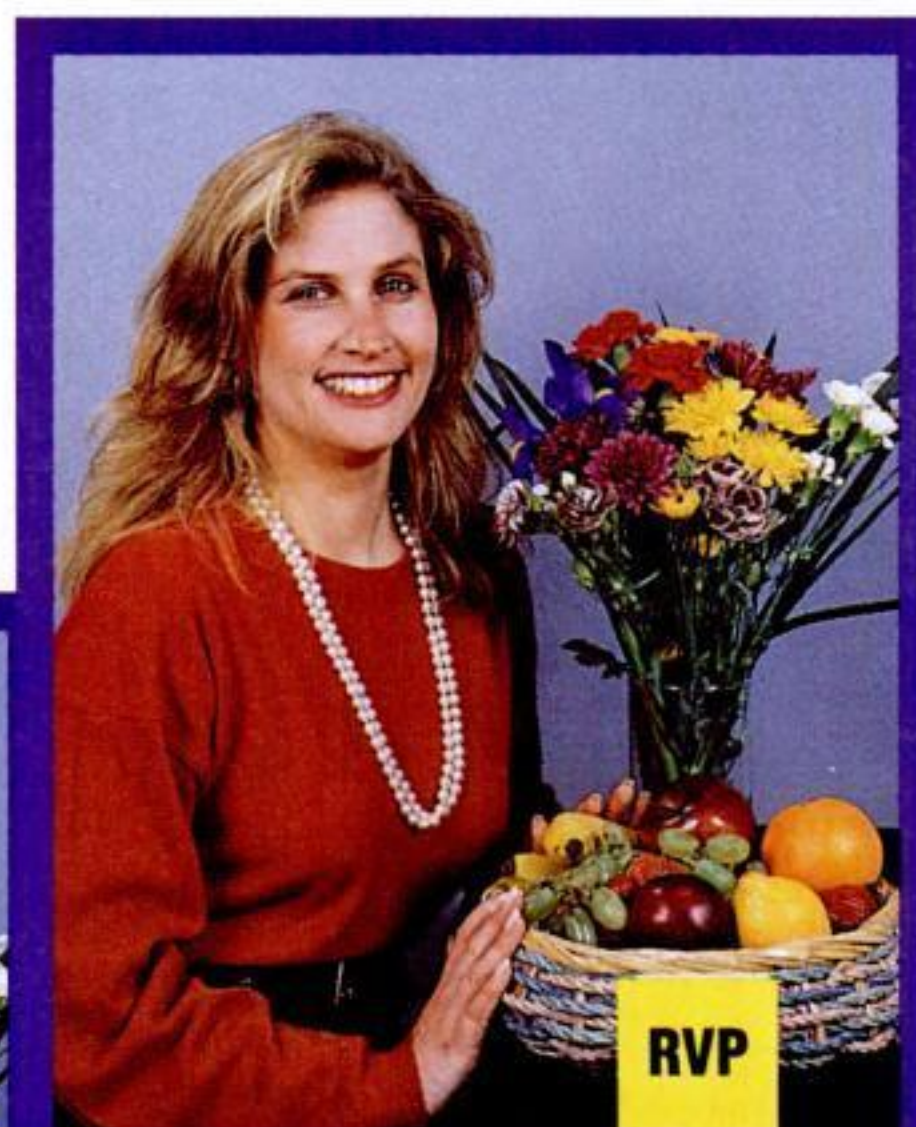
Ever since ISO 50 Fujichrome Velvia took the photographic world by storm in 1990, we've longed for the day when Fuji would introduce a faster slide film with all of Velvia's intensely saturated vibrant color and incredibly fine grain, but none of its

(RVP), Fujichrome 100 D (RDP), and Kodak's Lumiere 100 (LPP)—the ISO 100 slide film to beat. (See "Color," June 1993, page 26, for more on Lumiere X, the slightly warmer sibling of Lumiere.)

Since one of Fuji's claims for Provia included improved pushability, I also shot the same films at one stop less exposure (ISO 100 for Velvia, ISO 200 for the rest) and had them push processed (overdeveloped) one stop to compensate. Pushing slide film is a common practice among pros and is used to increase a film's effective speed rating, allowing more depth of

## Normal Processing

**Fujichrome Velvia 50 (RVP):** A favorite for many, Velvia's skin tones are too magenta (ruddy). Colors are highly saturated and often overpower fine color differences like those in the red sweater; contrast is rather high.



**Fujichrome Provia 100 (RDPII):** Slide film keeps getting better, and Provia is proof. Skin tones are excellent, though slightly warm; colors are accurate, highly saturated but not at cost of color nuance and detail; contrast is normal.

shortcomings—beefy skin tones, inability to distinguish subtle hues, and excessive contrast when pushed. So when Fuji announced its new Provia 100, we wondered—have our prayers been answered?

To find out for sure, I compared Provia 100 (RDPII) with Velvia



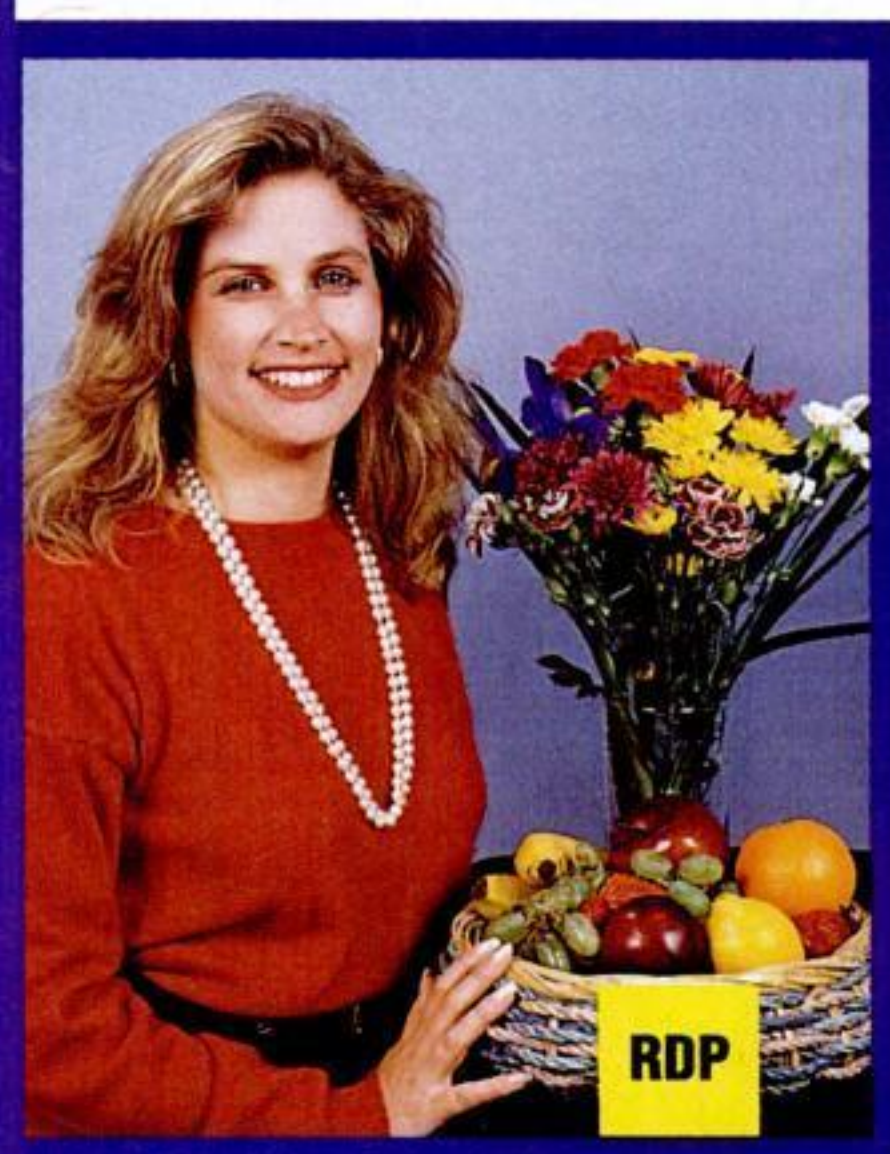
**Kodak Lumiere 100 (LPP):** This leading ISO 100 slide film just got some competition, but its skin tones are still the most neutral. Colors are accurate and saturation is excellent with fine detail held; contrast is normal.

field and extending flash ranges.

Before exploring the new technology behind Provia 100 and examining the results of my film tests, I must emphasize that E-6 slide processing can vary from one lab to another much more than C-41 processing for color negatives. (For more on E-6 variability, see "Ringing the Changes," February 1993, page 42.) Therefore, the results determined from my test rolls—all processed on the same night by Duggal Color Labs in New York City—might differ from your own tests processed at a local lab. In most cases, the variation would show up as minor differences in color balance and/or contrast and not in granularity, but you can't be 100 percent certain unless you run a test at your own lab.

Fortunately, Fuji also claims that Provia has improved processing tolerance and should be fine with slightly off-kilter processing. (I wasn't able to test this claim and would be interested to hear from those who do.)

In addition, Provia features new Uniform Sigma Crystal (USC) technology, Development-Inhibitor-Releasing (DIR) coupler compounds, and High Performance (HPC) dye



**Fujichrome 100 D (RDP):** Fuji isn't planning to replace RDP, but its skin tones are slightly warmer than new RDPII. Lower color saturation is obvious in the fruit basket and red sweater; contrast is normal.

couplers for claimed improvements in image quality and color accuracy. According to Fuji, USC technology optimally combines both flat and cubic silver-halide Sigma Crystals in the same emulsion layers, producing grains of more uniform size after exposure and development. In con-



## Push Processed +1 Stop



**Last choice for push processing:** Lumiere shows higher contrast and yellowish skin tones, but neutral background held up. Processing really matters (see text).



**Third choice:** Provia's warmer skin tones and shadow details are better than LPP's, but neutral background shifted slightly to magenta and contrast increased.



**Second choice:** Velvia's color saturation diminished slightly along with shadow detail, while contrast increased and skin tones became more acceptable.



**First choice:** Fujichrome 100 D fared well in this test, with the most pleasing skin tones and best contrast. Luckily for pushers, Fuji is keeping RDP around.

junction with new DIR compounds that reportedly enhance edge effects and render more faithful colors, USC technology is aimed at improving sharpness, enhancing resolving power, and increasing sensitivity while reducing the overall amount of silver halide found in the emulsion. Provia is the first ISO 100 slide film to use this technology, and you could call it Fuji's answer to the T-grain structure successfully used in Kodak's Lumiere 100.

Provia's enhanced HPC technology is borrowed from Fuji Velvia, the first Fuji film to use advanced, low-oil yellow, magenta, and cyan dye couplers. This results in a more uniform dispersion of dyes throughout the emulsion. Fuji claims this produces a multilayered emulsion that is 15 percent thinner, with a more efficient blue-sensitive layer for purer color and increased sharpness.

### Provia's performance

With all of these claims and data culled from the complete technical data sheets released with Provia (a rarity at other manufacturer's film introductions lately), I couldn't wait to see the test results.

How did Provia (RDPII) fare? One obvious improvement over Velvia (RVP) is Provia's more neutral skin tones. They're closer to those of Fujichrome 100 D (RDP) but slightly warmer than Kodak Lumiere's. This is good news to fans of RDP, who should think about switching to RDPII for its other benefits—namely higher resolution and finer grain (see photos, page 26).

Skin tones in our Lumiere slides

were a bit more neutral and more accurate, but I preferred RDPII's slightly warmer balance because it deemphasized the sunburn on the model's nose by adding warmth to the lighter facial tones. However, if all other factors were equal, I'd reserve RDPII, or Lumiere X (not shown, but slightly warmer than regular Lumiere LPP) for photographing paler models and with cooler on-camera flash units. I used day-light-balanced 5500°K



**Kodak Lumiere 100:** Extremely fine, smooth grain is better than Provia's (by a hair) and almost on par with Velvia's. But LPP shows best color modulation, most detail of all four films.



**Fujichrome Velvia 50:** Highest contrast of the four, with perhaps the finest and smoothest grain, but Lumiere and Provia show more color nuance and detail.



**Fujichrome 100 D:** The grainiest of the four, with lower sharpness, less detail, and clumpy grain (see thin eyelashes above pupil). All 33X magnifications from test mannequin.

studio strobes, but many on-camera flash units are closer to a bluer balanced 6500°K.

Provia's overall color balance looked similar to RDP's in MacBeth ColorChecker photos (not shown). However, Provia's yellows were slightly paler than Lumiere's, while neutrals like the gray background in the test shots were slightly cooler in RDPII than those in LPP and RDP. Judging from these photos, Provia's

color accuracy was excellent, as it was in the other tested films.

When it came to grain, however, older RDP was easy to pick out using an 8X loupe. But I couldn't tell the

difference between the grain and sharpness of normally processed RVP, LPP, and RDPII until I used a microscope and magnifications above 30X. What was apparent without magnification was Velvia's higher contrast, while LPP, RDP, and RDPII

appeared to have similar, slightly low contrast.

Velvia appears sharper at first due to its higher contrast, but upon closer inspection with a microscope, Lumiere and RDPII actually show more detail (and better color gradations than Velvia or RDP), with Lumiere slightly ahead in both categories. It is significant that there is such a small visible difference

*continued on page 140*



# THE INCREDIBLE WORLD OF CHIP SIMONS

He's a master of the full-frame, fisheye, and filtered-flash time exposures, but what makes him special goes on in his head.

Jason Schneider

All photographs © Chip Simons

Many photographers are content to interpret the world as it is, but not Chip Simons. He devises whimsical worlds of his own that reflect the inner reality of his perceptions. A firm believer in free association, his photographs are modern myths, made by playfully rearranging and manipulating commonplace elements. "What if?" and "Let's have fun!" are his guiding principles, and once his freewheeling mind lights upon an idea that satisfies these concepts, he uses it to fashion an amusingly absurd, precisely controlled image

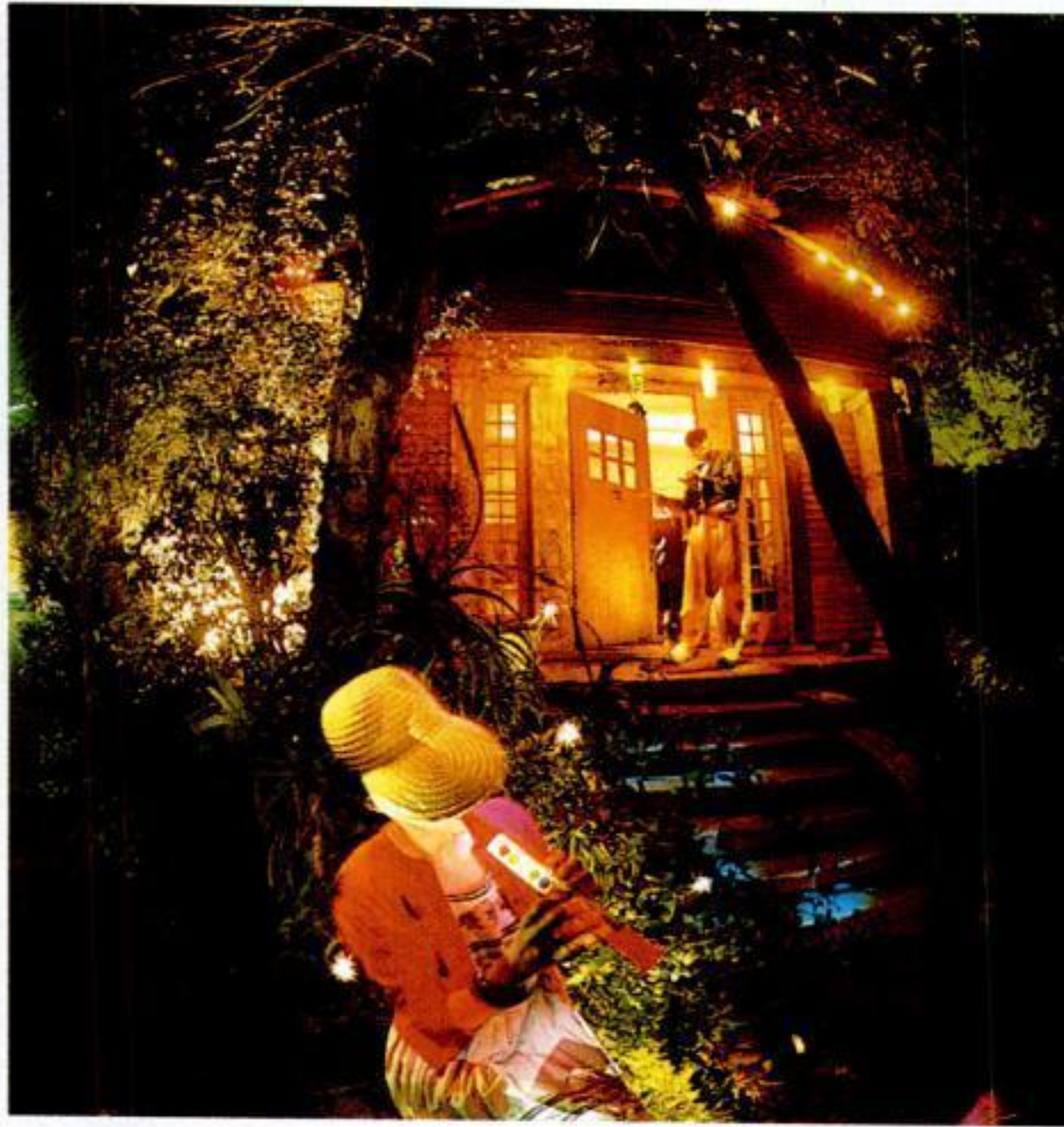
*continued on page 31*

**John and Yoko Towelhead:** Simons took this bizarre bathroom portrait as part of MTV's "Nobody Understands Them" ad campaign. Hasselblad 503CX with 30mm f/3.5 Distagon lens; f/11 at 45 sec on Fujichrome 100 Pro; existing light plus Metz 60CT-2 flash. "I just show up and say, 'Let's shoot a picture!' Whatever strikes me about the environment dictates the shot. It's improvisation and free association. If nothing inspires, my default response, as here, is 'Put people in bathtubs.' "

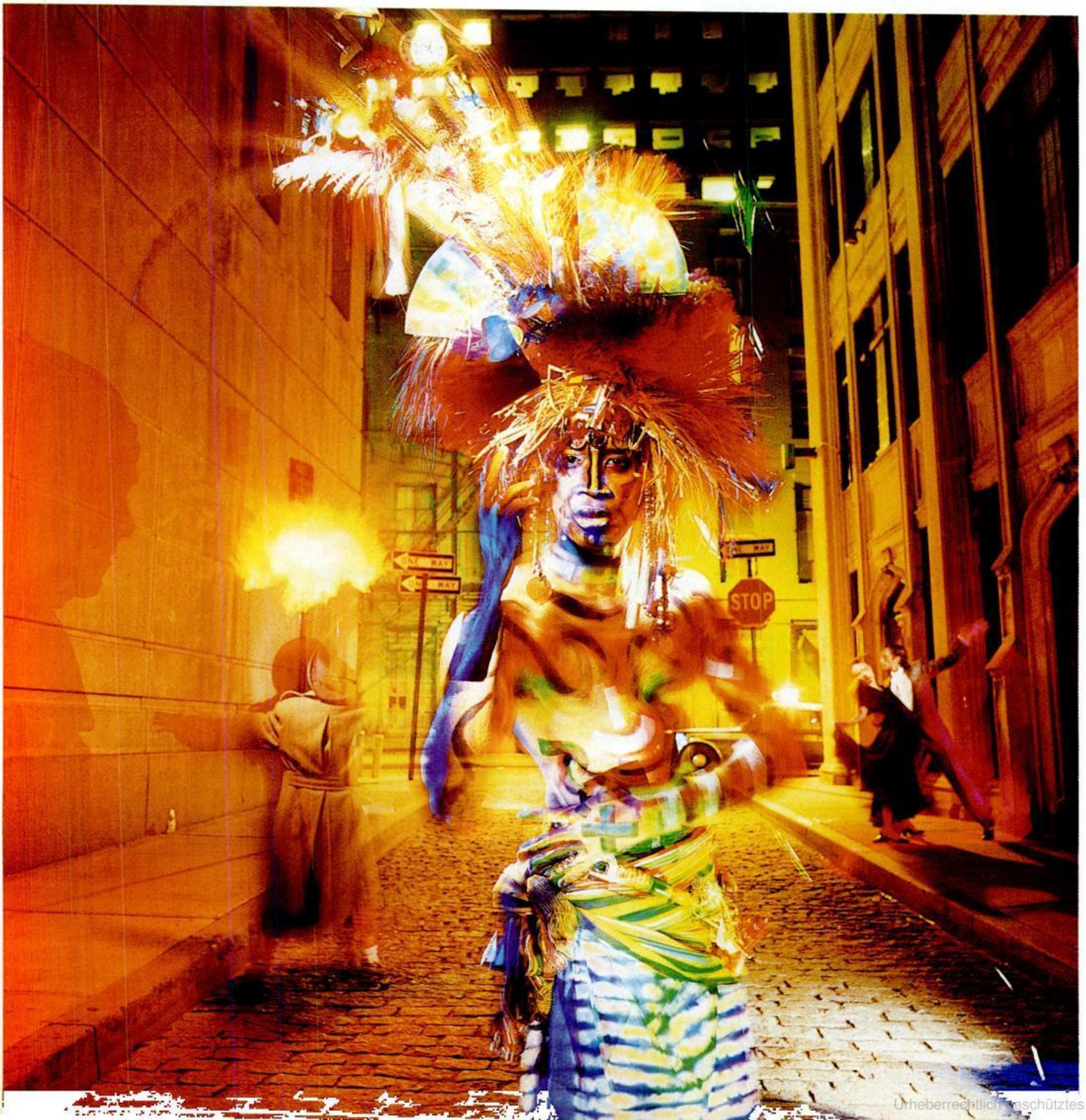




**The Tiki Couple:** Another in the "Nobody Understands Them" series, Simons found these "garden party people" and their tiki-lamp-lit porch in Hollywood Hills, California. He emphasized the fairytale-cottage quality by having them hold plastic toy instruments and posing them stiffly at opposite ends of the stairs for a long exposure. Hasselblad 503CX, 30mm f/3.5 Distagon lens, f/11 for 1 minute on Fujichrome 100 Pro; existing tungsten light plus light painting with bursts of a Metz 60CT-2 flash.



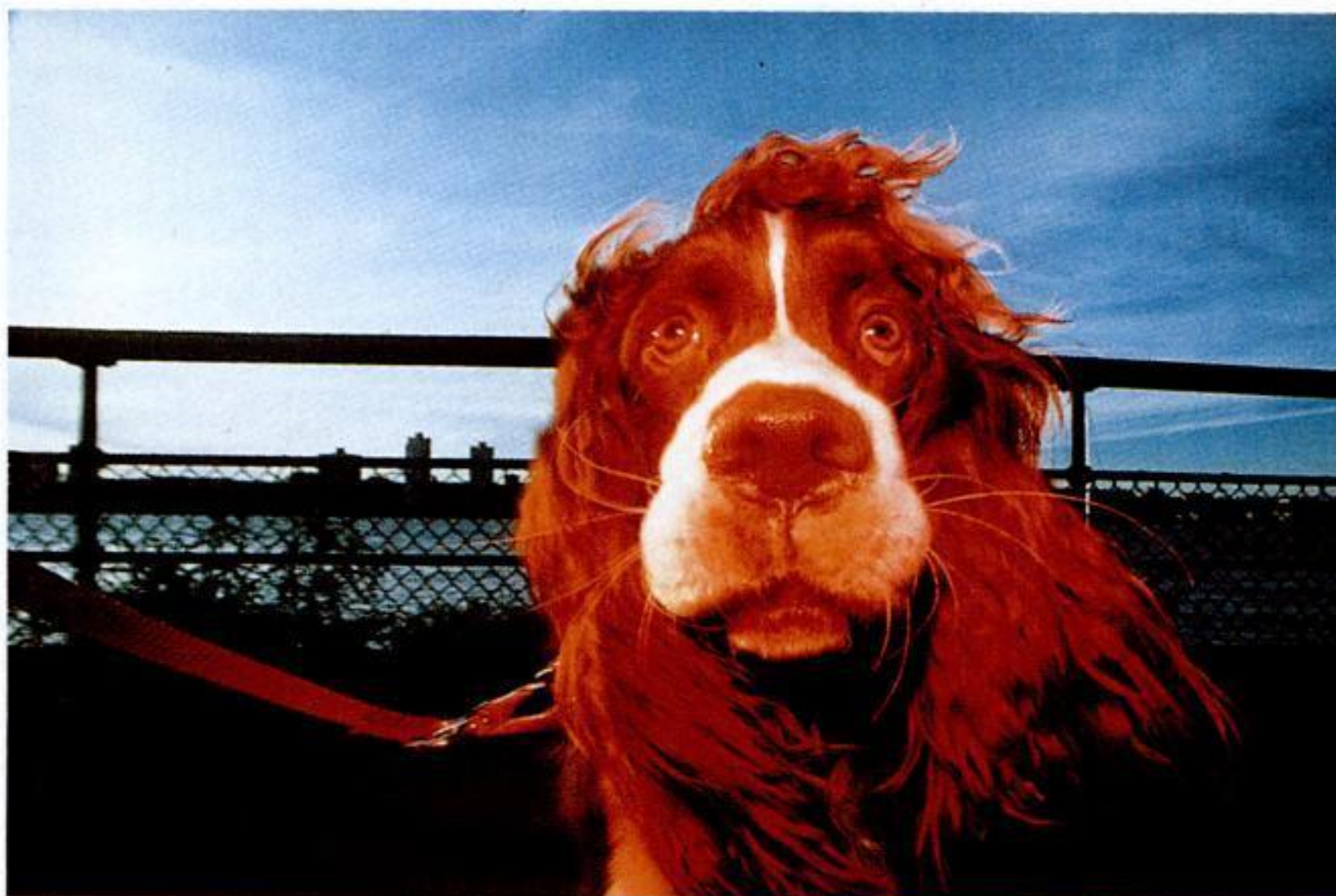
**Frozen Warrior and Dancers:** Take an imposing African-American clad in traditional garb with headdress, have him hold "an airplane and other world icons" and strike a statuesque pose on a cobblestone side street in New York's financial district. Now surround him with enigmatic dancers (Simons' wife and a friend), pop some filtered strobes during a long time exposure and, voilà, he becomes Global Person. Simons shot this as a poster for the Brooklyn Academy of Music's Next Wave festival in 1989. Rollei 6006, 50mm f/3.5 Distagon, f/11 at 5 minutes on Fujichrome 100. Light-painted with filtered Metz 60CT-2.







**I Am a Dog:** Simons took this straight-on close-up of a wind-blown Springer Spaniel at a park on the Hudson River in New York City. The background railing and foreground leash suggest the dog's life of an urban canine. "I'm really quite shy and more comfortable with animals than with people." Nikon F3 with 18mm f/3.5 Nikkor on Kodachrome 64 Professional. Unrecorded exposure with slaved Metz 60CT-2 flashes and colored gels. TTL flash overridden by +1½ stops.



**Bag Heads:** What better way to satirize television junkies than to pose them as bag-headed couch potatoes with smiling and frowning faces that are crudely drawn, then move in close with a full-frame fisheye lens to frame 'em with the TV's rabbit ears. Simons included the flyswatters as "a touch of slapstick humor that pokes fun at TV violence." The down side? One of his models complained, "It took 60 years for me to get my picture in a magazine, and I've got a bag over my head!" Hasselblad 503CX with 30mm f/3.5 Distagon, f/11 for 15 sec. Lighting: Comet PMT 1200 strobe with yellow gel under couch, light painting with fuchsia-gelled Metz 60CT-2 flash.



# THE INCREDIBLE WORLD OF CHIP SIMONS

**Old Folks:** Perched on and behind a park bench in Miami Beach, Florida, while playing plastic toy instruments, this trio of senior citizens presents an absurd serio-comic image that bespeaks alienation and detachment. The effect is enhanced by the brightly colored folded beach chair in the foreground and palms swaying in the distance. Not surprisingly, it's also part of Simons' "Nobody Understands Them" series.

Hasselblad 503CX, 30mm f/3.5 Distagon, between f/11 and f/16 at 1/250 sec on Fujichrome 100 Pro. Lighting: One Norman 400 and two Metz 60CT-2 strobes.



**Crab Girls:** Why take a routine portrait of a female Japanese pop music group (Shonan Knife) when you can present them as crab-headed monsters! By moving in close with (what else?) a full-frame fisheye lens, the looming crustaceans block the women's heads completely. The seafood bar decor accentuates the absurdity. Simons' thoughts on this image shot for *Rolling Stone* magazine: "The Japanese have this thing about movie monsters like Godzilla and Rodan. Besides, I'm sick of faces and eyes. How you hold yourself often says more about where you're at." Hasselblad 503CX with 30mm f/3.5 Distagon, about f/13 at 1/125 sec on Fujichrome 100 Pro. Lighting: Two Comet PMT 1200 strobes fitted with colored gels.

*continued from page 28*

that somehow manages to be light-hearted and disconcerting at the same time.

Although Simons is clearly a master of superwide-angle and full-frame fisheye lenses, filtered-flash-plus-ambient lighting, time exposures and the effective use of three-dimensional space, the most vital part of his technique is what goes on in his head. Try to characterize his images concisely and the adjectives flow forth in a stream of consciousness: surrealis-

*continued on page 158*



# WOW!

A showcase for  
spectacular images  
and how they  
were made

Creating fantasy scenics by lighting them myself is something that has fascinated me since the early '70s. The idea is simple—use a long exposure and successively illuminate different parts of the scene with colored lights. But on the large scale in which I work, the execution is painstaking, demanding all-night exposures, a legion of people, and a truckload of gear.

This photo of Split Mountain in the Anza-Borrego Desert State Park in southern California is part of a series I made to document the area by day and display the sculpted landforms by night. I wanted to show human scale and perhaps a hint of the spiritual, yet tenuous, relationship we have with the earth.

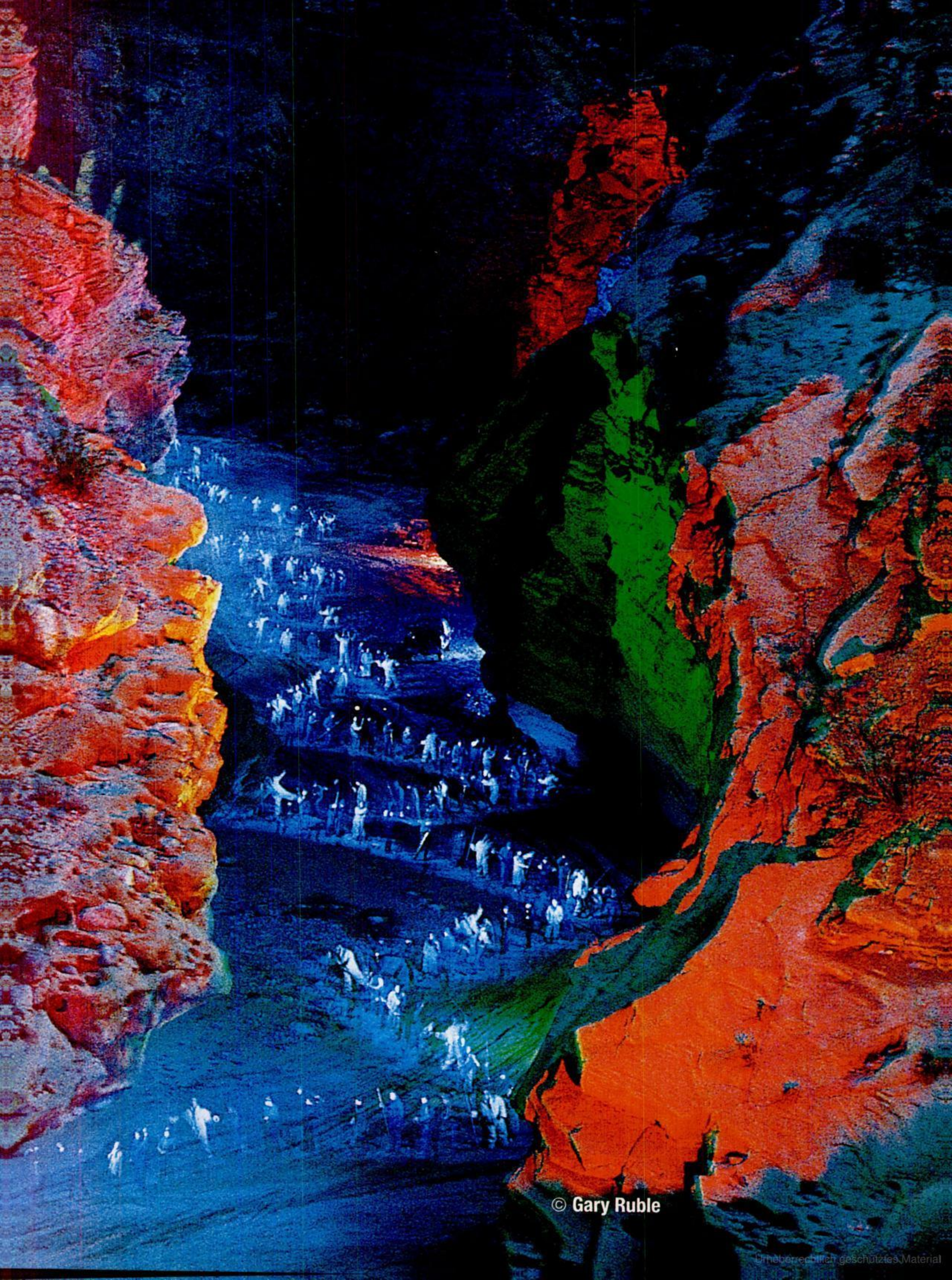
I shot the photograph with a Canon F-1 camera and a 50mm f/1.8 Canon lens set at f/16. The shutter speed was set to Bulb, and the shutter was open for approximately eight hours. During that time, we painted the canyon walls with light by moving a 2,000-watt quartz lamp fitted inside a 22-inch parabolic mirror (found in a military surplus store), powered by a 2,900-watt generator, and covered alternately with red, green, and blue primary gel filters, which added a mix of color in some places. An exposure-meter reading gave me a rough guide for the length of time to illuminate one area before moving the light to a different position. There was a three-quarter moon for about four hours, which lent a low-level fill and a pastel look.

The people were illuminated with a portable electronic flash, powered by a battery pack, with a reflector attached to concentrate the beam. Since only eight people were along on the shoot, I flashed two or three at a time; then they moved to another spot, and I shot again. After several repetitions, it ended up looking like a long line of people. Fujichrome 64 Tungsten film gave the proper color for the quartz light but added further fantasy by rendering the light from the electronic flash and moon blue.

The challenge in making these photographs is dealing with the weather, balancing the light, and remembering where we leave off because we can't see what the cumulative effect of light will be on the film.

*Gary Ruble*





© Gary Ruble

Unberechtigt geschütztes Material



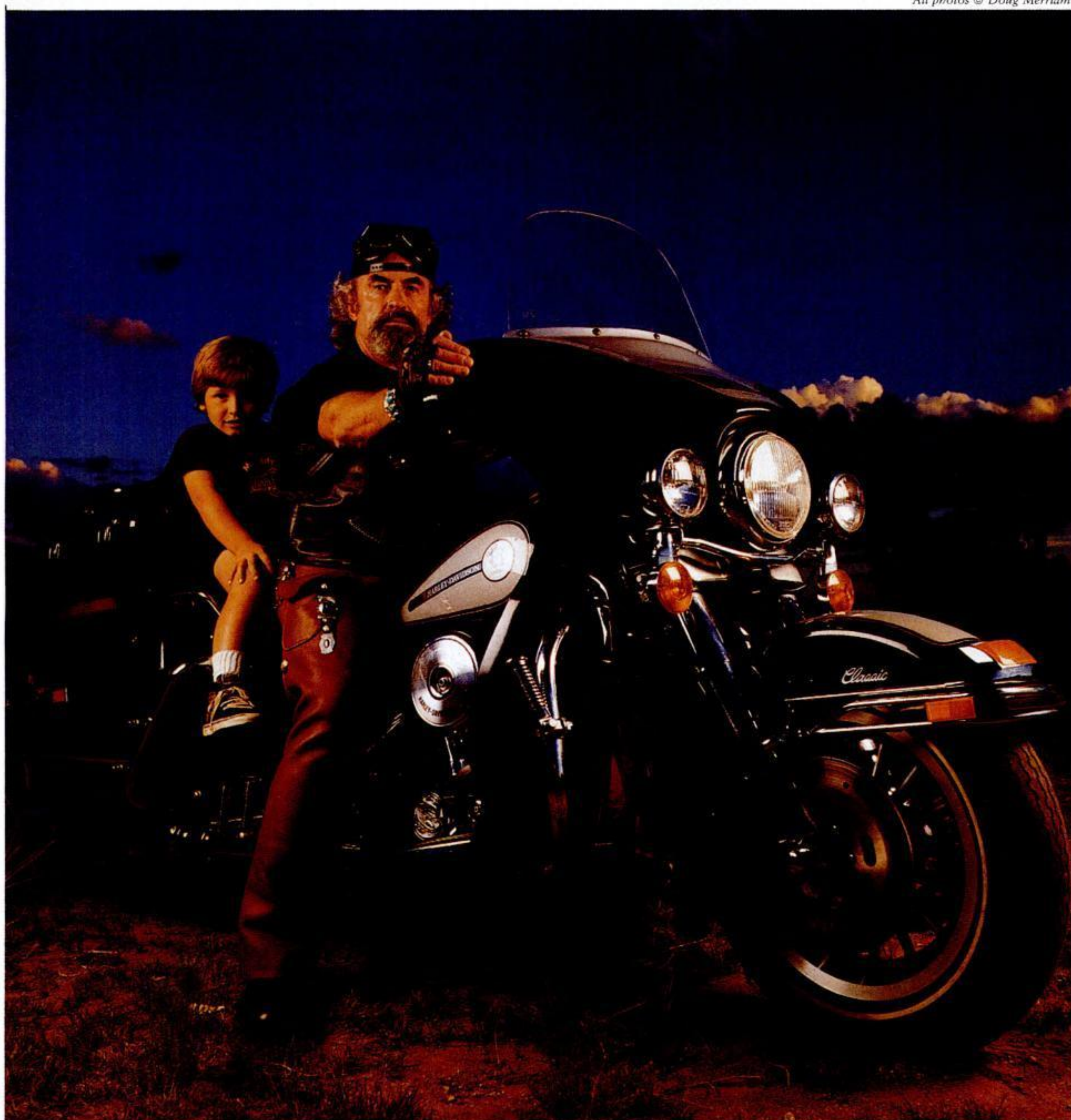
# MIXING LIGHT:

## Daylight, Lamplight, Strobe

Doug Merriam  
Shows how you can.

Michael J. McNamara

*All photos © Doug Merriam*



**Real remote:** How do you light the desert? Doug Merriam overpowered the ambient skylight with his own hefty, but portable, Ultra 1800 watt-second strobes attached to a portable generator. He fitted the first with a Chimera soft-box and an orange Rosco one-half CTO gel (to add warmth), then placed it to the subject's left to light the man and motorcycle. The second, with a smaller soft-box and one-half CTO gel, was placed to the lower right to light the small boy. He metered the sky at  $f/5.6$  and  $1/500$  sec; then he set his 50mm  $f/4$  Zeiss Distagon CF lens and flash to  $f/8$  in order to underexpose the sky by one stop. You could mimic his results on a less grand scale by using smaller, filtered electronic-flash units attached to long synch cords, flash slave units, or radio remote switches. All photos were taken with a Hasselblad 500C/M body, tripod, and 120-format Kodak Ektachrome 100X film.



All photography is based on controlling light. With color films, the source of the light is also a critical factor—especially with color slide films; to a lesser extent with color print films. Color-balancing even a single source can be challenging, but mixing light sources can be disastrous for ama-

teurs and pros alike. Can you mix fluorescent and daylight sources yet come up with properly color-balanced results? Can you shoot portraits in a room lit with table lamps and not get an offensive yellowish tint in the background? Faced with such problems, many photographers simply try to overpower the scene with on-camera flash, or they expect the lab to correctly color balance their prints.

However, pros who work with mixed lighting sources can't just blast away and hope all will be well. They must analyze each light source in order to balance one against the other. Doug Merriam, whose outstanding mixed-light photos are shown here, has learned from experience that there's more to the art of mixed lighting than meets the eye.

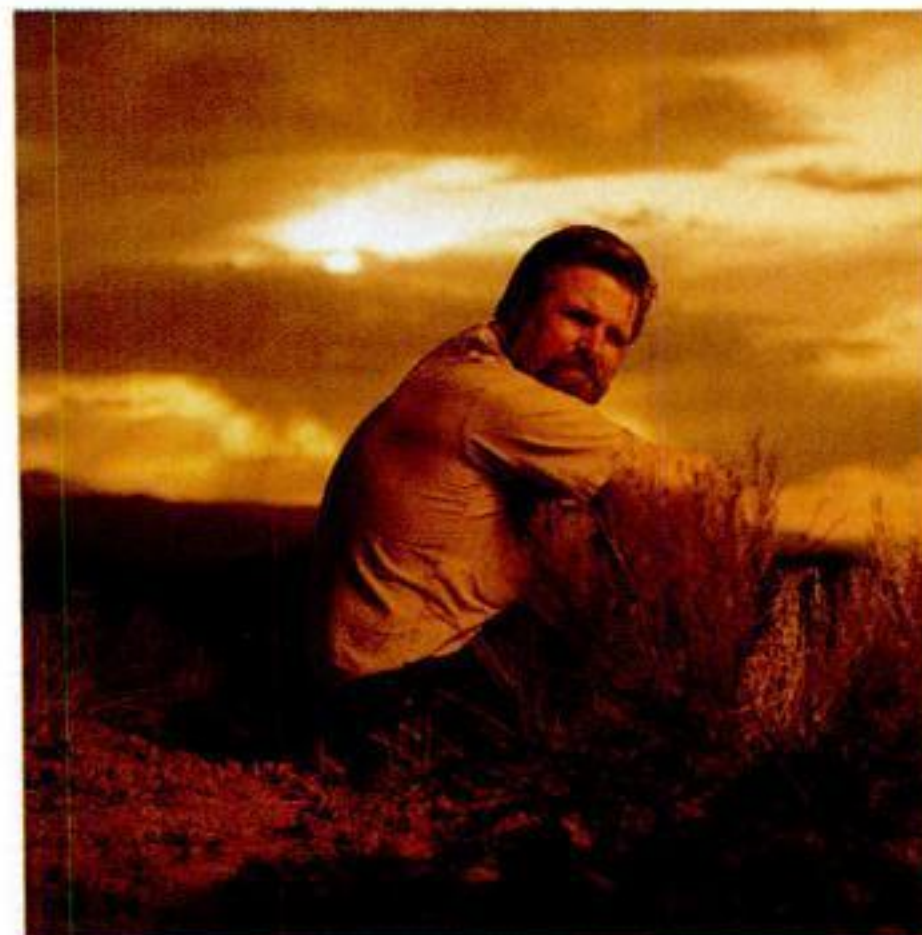
Although when necessary Merriam actually carries portable studio-type electronic-flash units, power generators, and a Hasselblad 500C/M with him into the field, much of what he does can be duplicated by all of us in a more modest way. In short, you don't need expensive equipment to take excellent mixed-light photos. Some relatively low-cost flash units, filters, flash slaves, and radio remotes, plus a basic understanding of the difference in color temperature

among natural, strobe, tungsten, and fluorescent light sources, will do the trick. Of course, we'll tell you how Merriam made each photo, and then we'll explain how you can achieve similar results.

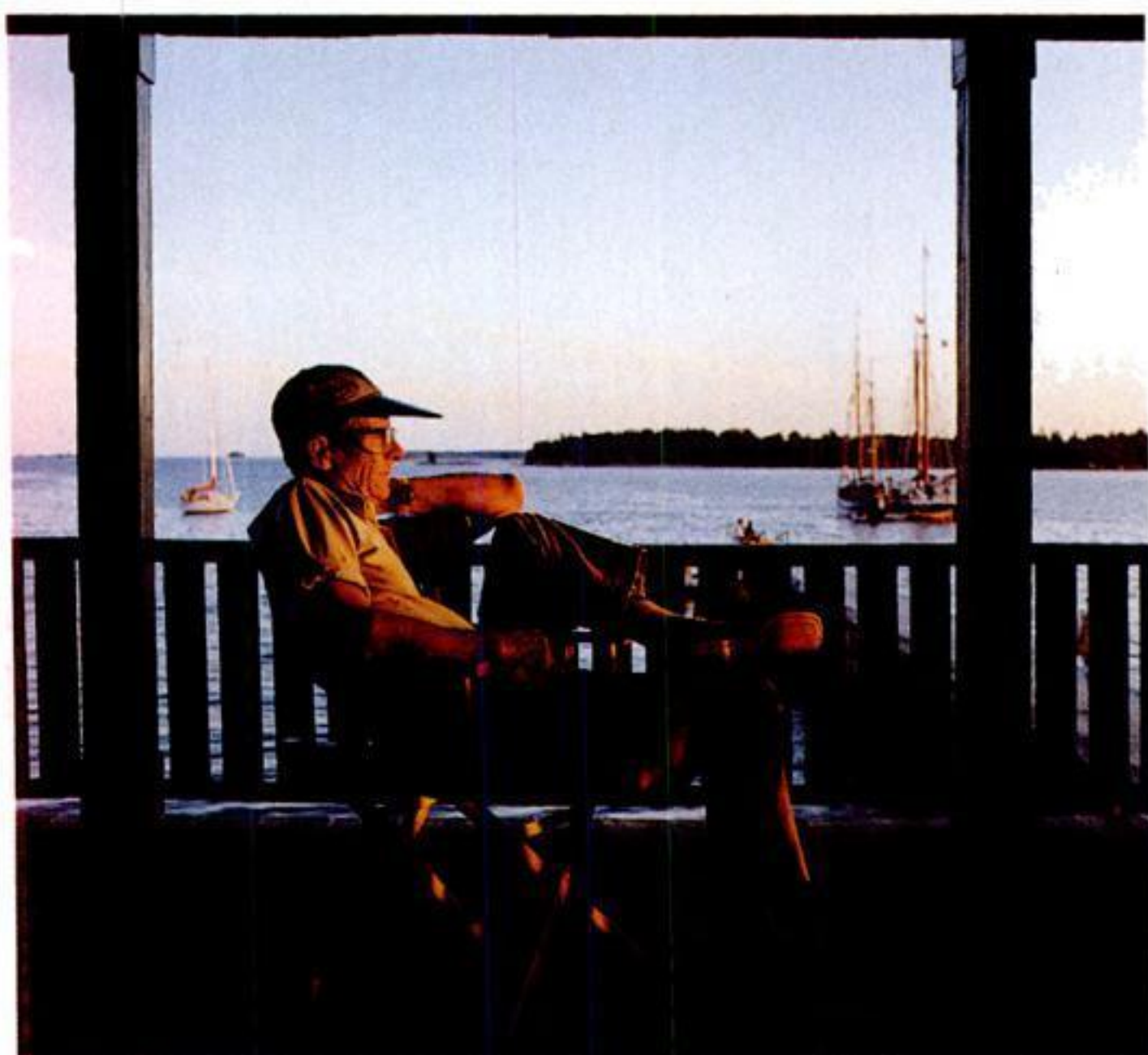
Let's start with color temperature  
*continued on page 37*



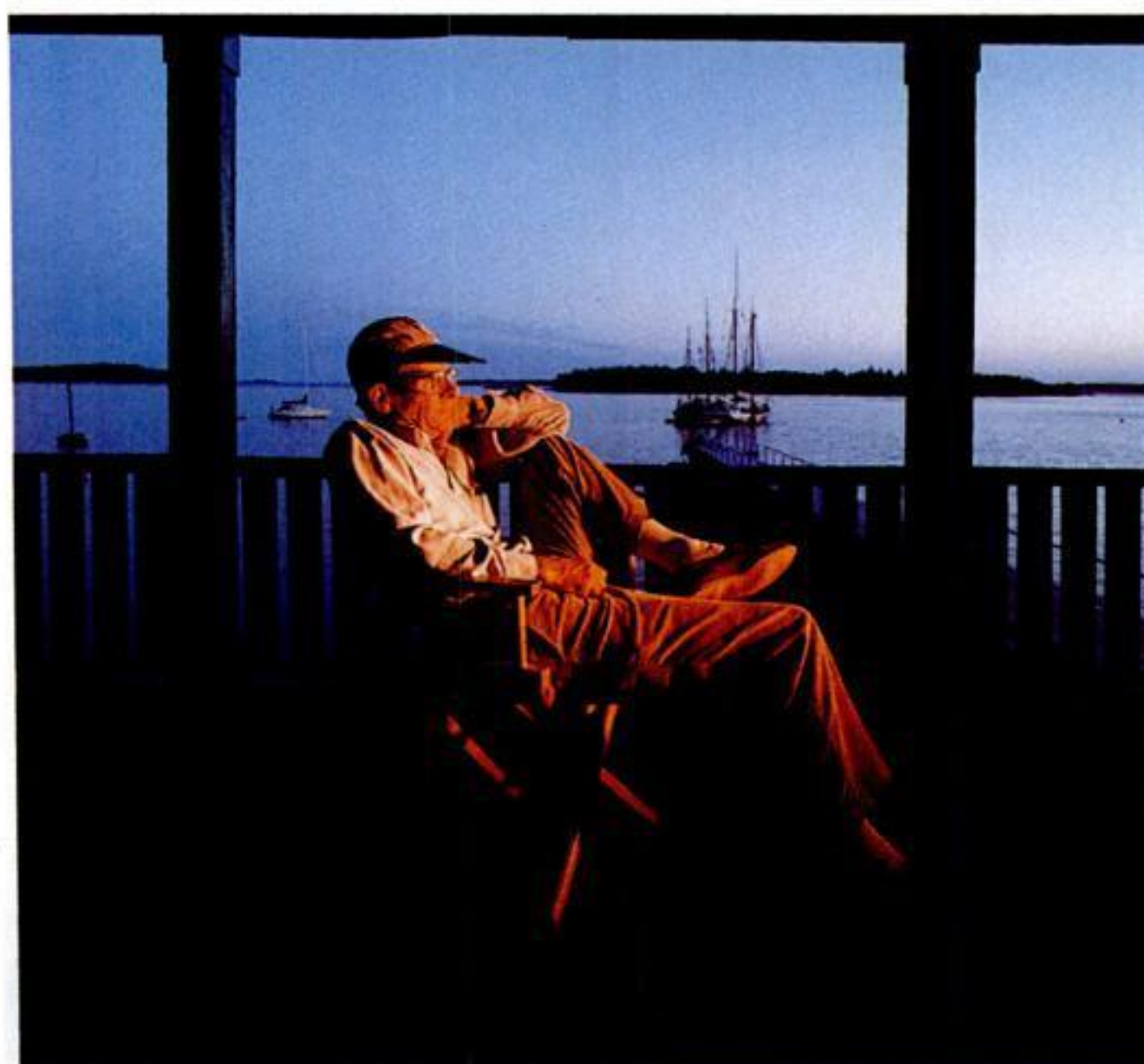
**Lamp lit:** Tungsten room lights create a yellow cast when shot with daylight-balanced film. Doug Merriam wanted extra warmth for mood in this shot (taken using his Hasselblad's 50mm f/4 Zeiss Distagon CF lens), so he used an Ultra 1800 watt-second strobe with a large Chimera softbox and light orange Rosco one-quarter CTO gel to add fill light. Then he set it to output a half-stop more light than the ambient room light. You could achieve similar results by using an on-camera flash filtered with an 85B or lighter-colored yellow filter.



**Into the sun:** This backlit shot demands fill light, but an unfiltered flash would look too blue. Merriam added a Tiffen 85B orange filter over his Hasselblad's 120mm f/4 Zeiss Makro-Planar CF lens and used a battery-powered Norman 400B strobe and small Chimera softbox set to compensate for the 85B's one stop of light absorption. The background meter reading was f/5.6 for 1/500 sec, so Merriam used f/8 to darken the sky. You could do the same with an on-camera flash equipped with a LumiQuest flash diffuser and a similar lens filter.



**Portable sunlight:** To duplicate the light from the setting sun (which was blocked by a porch overhang), Merriam used an Ultra 1800 watt-second strobe equipped with a narrow grid spot and Rosco Sun full CTO gel (a strong orange filter). He set it on a low lightstand to the right of the subject and set the flash and Hasselblad 80mm f/2.8 Zeiss Planar lens to balance at f/4 to keep the background bright. For a similar effect, you could use a strong portable flash attached to a long synch cord or a radio remote switch and an 85B filter.



**Bracket for background:** Merriam created a bluer background and dramatic lighting effect by raising his Hasselblad's shutter speed and putting a Tiffen 80B filter over the 80mm f/2.8 Zeiss Planar lens. Then he placed an additional Rosco Sun full CTO gel over the strobe head to neutralize the bluish color in the foreground. The strobe output was increased to compensate, and he bracketed shutter speeds to darken background. You might achieve good results by using similar filters on your flash and camera and bracketing shutter speed and flash output.



# MIXING LIGHT



**Tungsten twosome:** Tungsten background light and room light to the left weren't enough to expose the cowboys without casting ugly shadows. To fill these shadows, Merriam placed a daylight-balanced Ultra 1800 watt-second flash unit with a large Chimera softbox to the right of the subjects. An ambient reading on the left side of the cowboys' faces helped him set his Hasselblad 50mm f/4 Zeiss Distagon CF lens to f/5.6 at 1 sec, which caused the tungsten background lamp to burn in a yellow cast. He then metered the strobe to fill in the shadow side of the faces at f/4, one stop less than the bright side. The subjects were instructed not to blink after the strobe fired because of the overall exposure of 1 sec.



*continued from page 35*

(see technical section below for an explanation of Kelvin temperature). Natural light usually ranges in color temperature from rather warm (below 2000K) within a few hours of dusk or dawn to rather cool (over 10,000K) in mid- or late-day shade.

How can you possibly deal with such a wide range? You can do so by filtering your fixed-temperature, on-camera or portable flash to match tungsten room or photoflood lights or to enhance natural lighting. Or you can select your film specifically to match the lighting, or place a conversion filter over the camera lens. Combining all of these techniques correctly when needed is the hard part. When in doubt, bracket, bracket, and bracket exposures.

Choosing the right filter for your lighting and film will take some experimenting unless you have a color-temperature meter or conversion chart (most filter manufacturers can supply you with the latter). For example, household lamps are generally tungsten bulbs (around 2800K), which emit a yellowish light when photographed with daylight-balanced film. To match that color cast with a portable flash unit, a yellowish filter (like an 80B) over the flashtube will do. Place it on or in front of the flash head and then neutralize the yellowish cast by using tungsten-balanced film.

Without being obvious, color balance your portable lights to the ambient illumination lighting the scene. The result could be masterful photos like Doug Merriam's that don't readily reveal the tools of the trade used to illuminate them.



**Fluorescent foot doctor:** The X-ray lightbox in the background would cast a blue-green light on this scene if given too much exposure. So Merriam placed the doctor in front of his lightbox and set an Ultra 1800 watt-second flash to his right. He used a narrow-grid spot (to prevent light from landing on the lightbox) and light orange Rosco one-quarter CTO gel on the flash. The lightbox metered at f/8 for 2 secs, and he set the flash and Hasselblad 120mm f/4 Zeiss Makro-Planar CF lens to f/11. Bracketing the shutter speed was necessary to get various degrees of X-ray illumination. Model standing on doctor's desk moved leg during exposure to give ghost-like effect. To do the same trick, you could place a remotely connected portable flash with snoot to the right.

## Technical Tools and Tips:

**Color temperature:** All light sources can be measured in Kelvin units (formerly called degrees), a standard used to help describe the various colors of light. (The degrees refer to the absolute temperature of a theoretical "black body" as well as the color of the radiation it emits.) For example, a typical 100-watt tungsten household lamp is rated at 2400K (fairly yellow). As the temperature rating goes up, the light becomes perceptibly bluer. A photoflood lamp is rated at 3400K; an electronic flash and sunlight at noon is around 5500K; light from a hazy or overcast sky is over 8000K; and a clear blue sky is between 12,000K and 25,000K.

**Tungsten lights:** These vary in color temperature from 2000K to 4000K but can be balanced to daylight film by using bluish 80-series filters from Cokin, Tiffen, Hoya, or B+W. You can also use tungsten type A (3400K) or B (3200K) film.

**Fluorescent lights:** These cast a blue-green color that depends on the type of bulb. You can balance daylight-type fluorescents to daylight film with an FL-D filter, while warmer fluorescents need an FL-W filter. To use tungsten type-B films under fluorescent, use an FL-B. For scenes containing both daylight and fluorescent lights, B+W Filter also makes a 499F-Day filter.

**Light-balancing filters:** You use these to correct for warm daylight color casts found in the early morning or late afternoon (80-series filters), or cooler casts in shade or overcast skies (81-series filters).

**Filter gels:** These are available in sheet sizes from many mail-order photo outlets found in this magazine (along with other filters mentioned). You can cut them to size to filter on-camera flash. Many choices are available for a variety of color effects.

**Exposure compensation:** All color filters

absorb light. If you don't have TTL flash metering, you can determine how much compensation a filter needs by placing it in front of your lens and noting the change in exposure settings.

**Bracketing shutter speed:** Control ambient light by setting different shutter speeds within your flash-synch range. First, choose an aperture that calls for a shutter speed in the middle, then pick a higher shutter speed if you want the background to go darker or a lower speed for a brighter scene.

**Tungsten or daylight film?** Choose your film type based on whether or not you want the ambient light to appear neutral, then filter your flash (if necessary) to match the ambient light. A film balanced for ambient light will show objects with no objectionable color casts. If you're in a bind, remember that a warmer-balanced scene is more acceptable than a cooler one.



# DEPTH OF FIELD 101

There are times when you may want to set your lens at a large aperture to blur a background—a portrait in a garbage dump is an odious example. But more often than not, you want your pictures sharp from foreground to background. In other words, your goal is extended depth of field.

How do you achieve it? Many photographers think that closing down the aperture is the only way to increase depth of field. True? Others think a wide-angle lens produces more depth at any given aperture than a longer focal length lens. Does it? Still others swear that the depth of field behind the subject is greater than it is front of it. These are the three

Do you believe the three classic myths about depth of field? You won't after you get through with this!

Peter Kolonia

most common misconceptions about depth of field. The first is downright false, and the second two can sometimes be true, but aren't always.

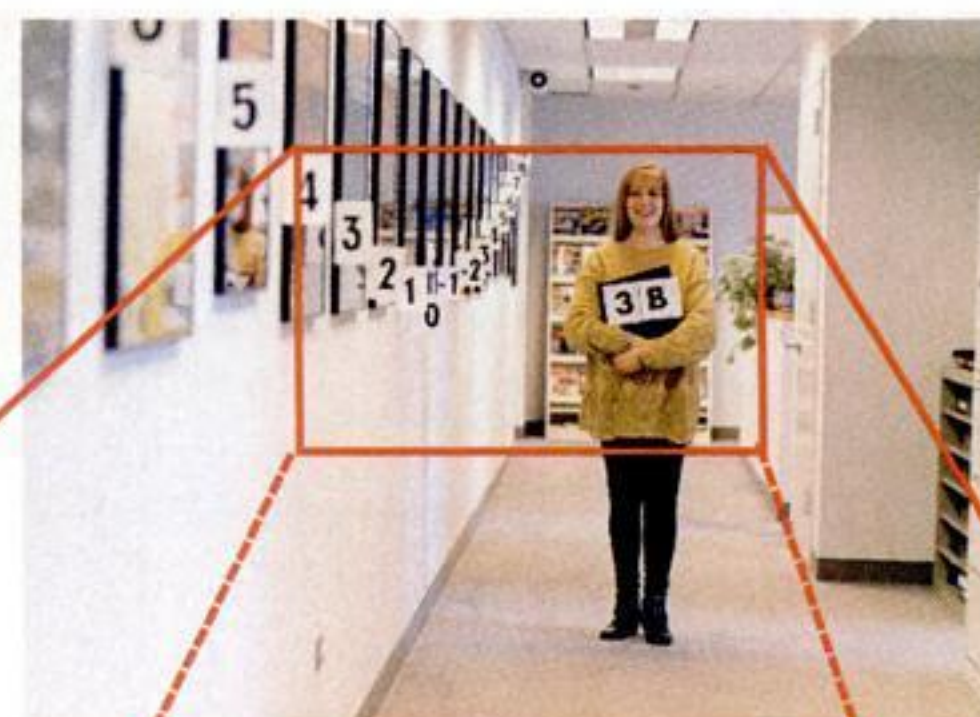
To help separate depth-of-field myths from realities, we invite you to pore over the following. Along with the usual facts and diagrams, we'll present three unusual ways to expand your picture's depth of field without resorting to closing down the lens. Keep in mind before we begin, however, that depth of field is a subjective quantity. Adequate depth for one situation, application, or photographer may be unacceptable for another. Ready? Let's plunge into the third dimension—depth!

## Need more of the scene in focus? Take three giant steps backward!

Among the depth-of-field facts at the top of the next page, you'll find the following: "Depth of field increases with distance." What does this mean? Simply that if you back away from your subject, the zone of sharpness before and behind it will expand. In other words, increasing the camera-to-subject distance also increases depth of field.

How can you make use of this? Let's say you're stuck with a particu-

**Keep the crop!** As we moved the camera farther and farther back to increase depth of field in the pictures below, we cropped progressively deeper into the resulting image to keep the same framing (as illustrated in shot at right). While it was possible to hold framing and subject size by cropping, apparent perspective changed as the camera moved back. (Notice how background seems to creep up on subject.) Sorry, that's one of the prices you pay for added depth of field!



Full image



**Starting point:** At approximately 20 feet from the subject, using an 80mm lens on a 35mm camera and shooting at an aperture of f/2.8, depth of field is a measly 9 feet. Nine feet is not adequate for your purposes? Simply stop down for more depth. What? You can't change the aperture? Then take a look behind you. Is it possible to step back away from your subject a little?



**Back up a bit:** Here, we pushed the camera back for a subject distance of approximately 40 feet and cropped as shown above. Notice anything different? The depth of field expanded noticeably, although our f-stop didn't change at all—it's still f/2.8. By moving back and cropping, we've got nearly 40 feet of sharpness and the same framing, too, but apparent perspective changes.

**Note:** Numbers at the left of all photos are for visual reference only and do not indicate specific distance measurements.



## Depth-of-field facts & figures

**1. Depth-of-field distribution changes with distance.** Generally, the closer the subject to the camera, the more evenly distributed the depth of field both before and behind the subject. As subject distance grows, depth of field extends more behind than in front of the subject.

**2. Depth of field increases with distance.**

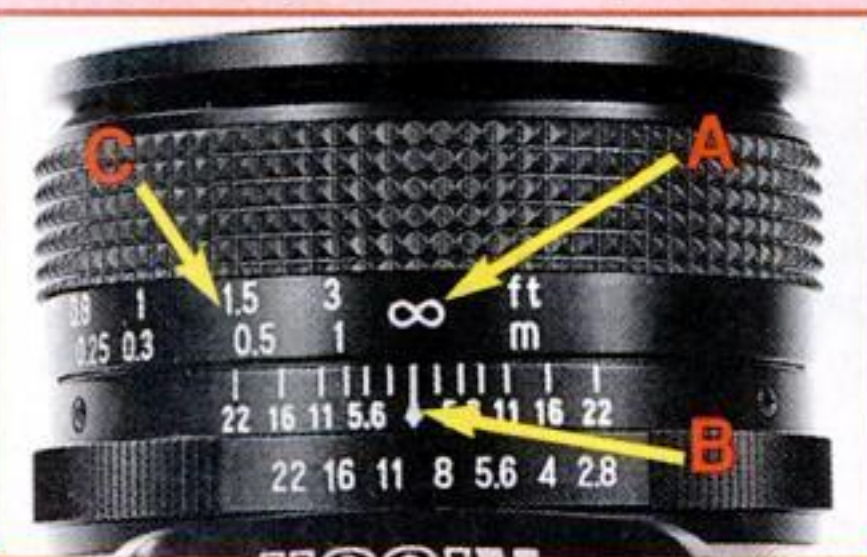
The farther you place the camera from your subject, the more depth of field you obtain. Landscapes have great depth of field, while macro photographs tend to have very little depth of field because the subject is so close to the lens.

**3. Depth of field decreases with increasing focal length (given equal subject distance).**

In other words, if subject distance stays the same, a long lens gives less depth than a short. A useful application of this (besides the one illustrated on the next page) is that, given equal subject distance and aperture, a small-format image will give more depth of field than a large-format rendering of the same scene. Why? Because large formats require longer lenses, which (as we just noted) tend to

deliver less depth of field.

**4. Hyperfocal distance can easily be determined for any lens or lens aperture if the**



**Hyperquick hyperfocal:** With the infinity mark (A) set to focus mark (B), this 20mm lens shows hyperfocal distances of 1.5 feet at f/22 (C), 1.8 feet at f/16, 2.7 feet at f/11, and 3 feet at f/8.

**lens has a depth-of-field scale.** Here's how: Simply align the distance-scale infinity symbol with the lens barrel's focus mark. The hyperfocal distance for each aperture now lines up with each f-stop mark on the diaphragm ring. Note: This works

best with wide-angle lenses. What's a hyperfocal distance? See box, on page 41.

**5. Do-it-yourself depth-of-field tables.** You may not need precise depth-of-field figures for general photography, but for macro work or tight portraits, they can be real lifesavers. Here's how to calculate depth of field:

$$D_n = \frac{D}{1 + [D \times f / 1000 \times F]}$$

and

$$D_f = \frac{D}{1 - [D \times f / 1000 \times F]}$$

D = focused distance

Df = distance in focus behind subject

Dn = distance in focus before subject

F = focal length of lens

f = f-stop

Remember to convert all distances to mm. For more information about these equations, see "How to be a Calculating Photographer," October '93, page 48.

lar aperture. Maybe the light is low and you're forced to shoot wide open. Maybe you're using fixed-aperture mirror lenses. If you suspect that the aperture is too wide to deliver adequate depth of field, simply move back. The depth of field surrounding your subject will expand.

Now that you've moved back from your subject, you'll notice a couple of things have changed. First, the apparent perspective is different. Depending on the distance you

moved the camera, the perspective may have changed quite dramatically or hardly at all. You'll know because the lines, relative shapes, and apparent distances between objects will appear different at the new subject distance. There's little you can do to control this.

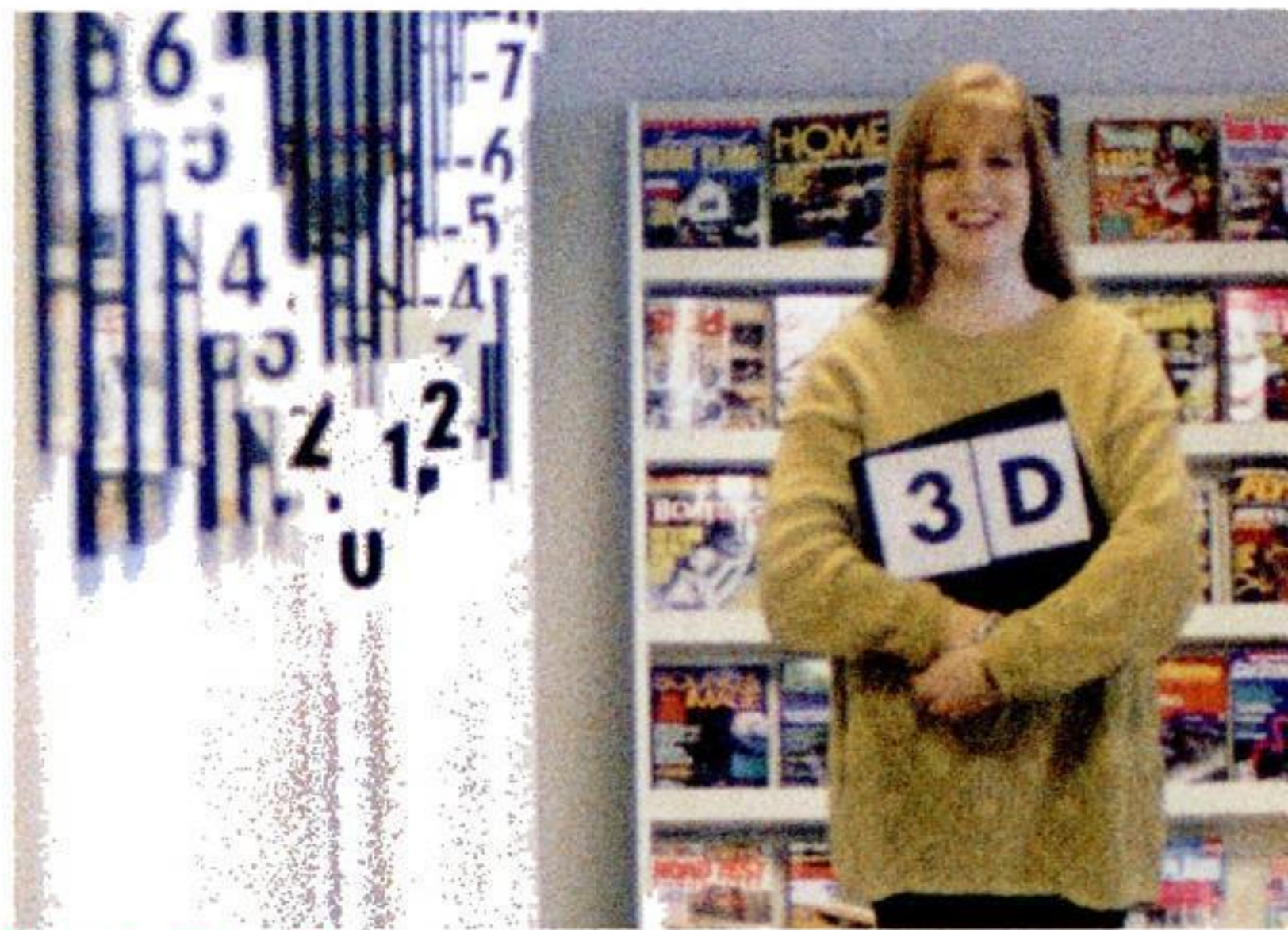
Second, the subject size will be proportionally smaller in the viewfinder. With some exceptions, doubling the subject distance will halve the subject's image size on film. You can accept the smaller

subject size, but that's not your only option.

With many of today's slow- and medium-speed films, you can enlarge the image considerably before a loss of sharpness due to grain or inadequate resolution intrudes. If you didn't move back too far, it may be possible to enlarge and crop your new shot to the identical framing and subject scale as your original idea and no one will suspect. The only difference? You've got more depth of field!



**Let's try a bit more:** By moving back another 15 feet, depth of field has increased to a more ample 100 feet. We've cropped into the shot even more, however, and image quality is starting to degrade slightly. Nevertheless, our film (Fuji's Reala 100) shows good grain and resolving characteristics, even as image magnification grows dramatically. Aperture? Still f/2.8.



**Up against the wall:** Back about 100 feet now, depth of field at f/2.8 with an 80mm lens is a luxurious 48 feet-to-infinity. To obtain the same subject size, however, we've had to blow up the cropped area radically. While depth of field has grown appreciably, the cost in resolution and grain is probably higher than most of us are willing to pay.

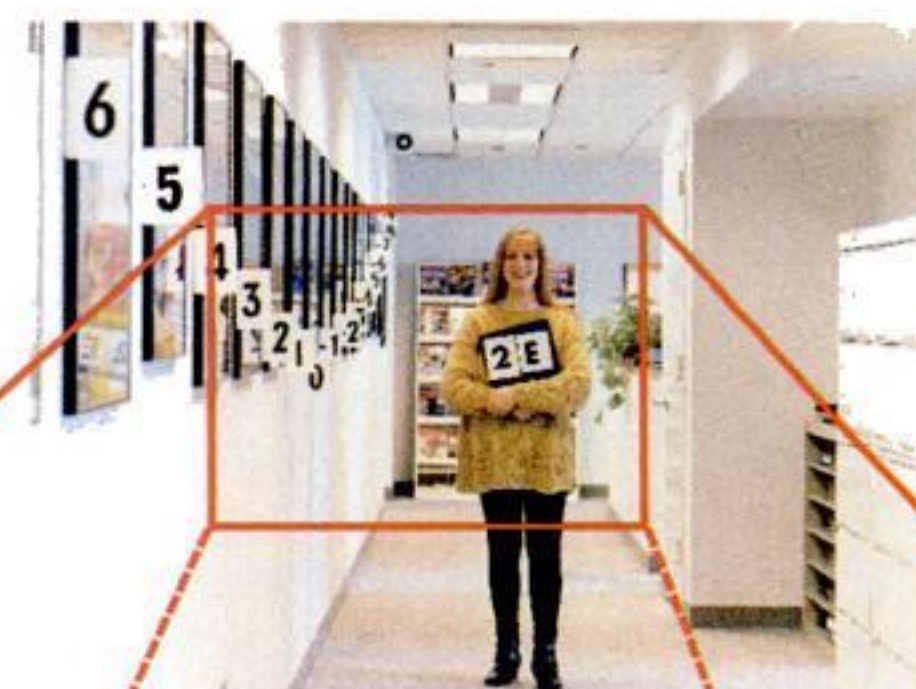


# DEPTH OF FIELD

## For added depth, crop into a wide-angle view!

Another trick for increasing depth of field? Slap on a wider lens and crop into the photo it gives you. In the picture pair below, the shot with the 35mm lens delivers more depth of field than that from the 200mm. Because this trick can be used without changing subject distance, it's great for use in tight spaces where moving back just won't work.

**The price you pay:** By cropping into the 35mm view, you gain added depth of field, but the price you pay is increased grain and decreased resolution. With today's lenses and films, however, the trade-off is often worth it. Notice that perspective doesn't change as radically as in the previous pictures (pages 38-39). Why? See captions.



Full image



**Depth: Good, but could be better.** This shot, made with a 200mm lens at  $f/8$  from 30 feet, shows good grain and resolution but not enough depth of field for our purposes. Magazine rack 60 feet beyond subject isn't sharp enough for us to read titles. Is it possible to keep the same aperture and subject distance but somehow gain a little depth of field?



**That's more like it! How'd we do it?** Simply by changing to a 35mm lens and cropping into the resulting image. Subject distance and aperture were identical, too; by cropping, subject scale also remains identical. Essentially, what we've done is crop a 200mm view out of a 35mm view; hence, perspective remains very similar to the 200mm view, left.

## Wide-angle lenses deliver more depth of field? Not always!

When photographers see pictures like those above, they tend to generalize that wide-angle lenses always produce more depth of field. 'Taint so! If

the same subject size (on film) is maintained, depth of field is relatively unchanged no matter what the focal length. As you can see in the shots

below, the 28mm and 200mm lenses yield roughly the same zone of sharpness if the camera is moved, so subject scale remains roughly the same.



**How not to get added depth.** With a subject distance of about 30 feet and an aperture of  $f/2.8$  set on a 200mm lens mounted on a 35mm camera, we got a depth of field of approximately 8 ft. Would mounting a wide-angle lens and shooting the same scene yield more depth of field? To prove depth of field is independent of lens focal length, we...



**Changed focal lengths (but not depth):** With a 28mm lens moved in close enough to keep subject approximately the same size in the frame, you can see by studying the numbers that depth of field changed somewhat, but not appreciably. Focus falls off more radically in the 200mm shot, in part because the numbers are larger and defocus easier to detect.



## Don't be confused by circles of confusion (A miniglossary of depth-of-field terms)

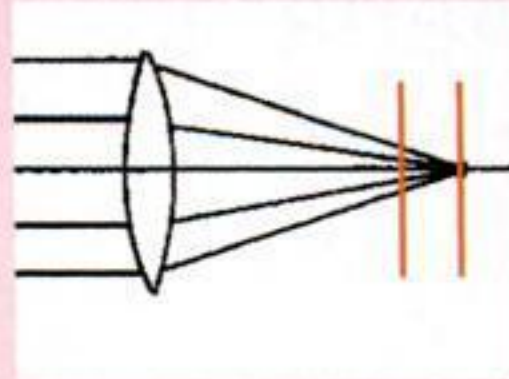
**Circle of confusion:** The light rays that pass through a lens are focused into a cone (see diagram), which narrows to a focused point at the film plane. The smaller the diameter of the cone as it hits the film, the sharper the image. When a light ray hits the film, it does so in the form of a circle, known as the circle of confusion. A large circle of confusion produces a defocused image; a small circle of confusion produces a relatively sharper one.

**Depth of field:** The area before and behind a subject that is in accept-

ably sharp focus. It's determined by subject distance and aperture diameter and is independent of lens focal length or f-stop number.

**Depth of focus:** The area in front

**Confusion clarified:** Lens focuses light rays to increasingly smaller cone; that cone is called a circle of confusion. Area between lines indicates hypothetical area where circle of confusion is small enough to render image in acceptably sharp focus.



and behind the film in which the circle of confusion for a given light ray would be small enough to produce an acceptably focused image. It represents the acceptable amount of play permitted for film positioning within the camera.

**Hyperfocal distance:** The focusing distance that delivers the maximum depth of field that includes infinity. Different for every aperture, it's usually 1,000 times the diameter of the aperture. It's also the distance at which virtually all fixed-focus cameras are preset.

## You can actually increase sharpness with a soft-focus lens!



**Normal lens, normal depth of field:** With an 85mm f/2 SMC Pentax lens set to f/2.8, at a subject distance of approximately 30 feet, we garnered a depth of field of roughly 20 feet. If there had been something in the foreground for which we absolutely needed good definition, but were locked into the f/2.8 aperture, one way to get it would be....



**Paging soft focus!** By switching to a Pentax 85mm f/2.8 soft-focus lens and shooting wide open, we got soft focus (sure), but notice something else? There's added depth of field in front of the subject. The wall-mounted numbers 5 and 6 are clearly better defined. For a portraitist, this means getting the eyes and the tip of the nose sharp, too!


Here's a tip you won't find in the owner's manual, *any* owner's manual: If you want more depth of field, even at the expense of overall image sharpness, you can get it with a soft-

focus or portrait lens. Ironically, most soft-focus lenses provide more depth of field for a given aperture than normal lenses. The definition you gain, however, happens only in

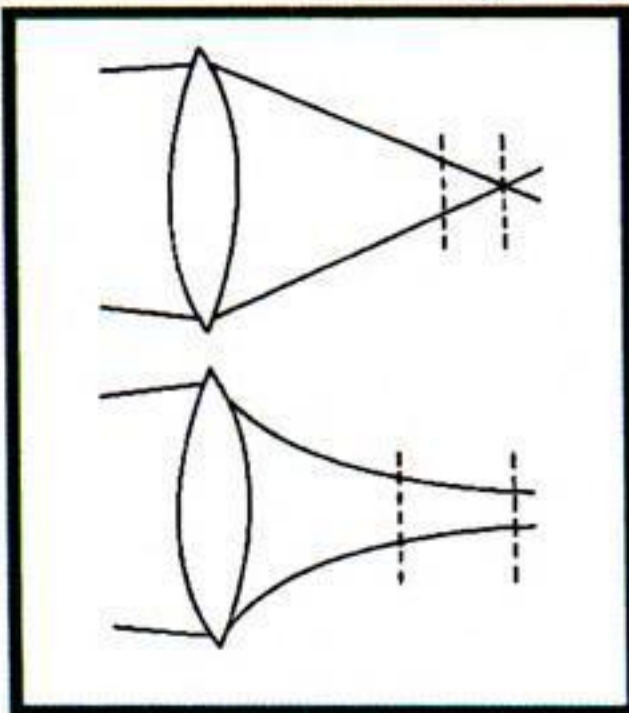
front of the subject (note the distance indicators in the foreground above). How much more depends on which aperture you're using.

Why does it happen? As you can see in the diagram at left, a normal lens focuses to a single sharp point. Light rays from a soft-focus lens, however, don't focus down

to such a fine point; hence, the images lack sharpness, but they remain acceptably sharp for a deeper segment of scene! See caption for explanation.

When could you use this tidbit in your photography? If you're shooting a portrait and want a tad more definition in the foreground, use a soft-focus lens. Also, if you've ever been bugged by the "sharp eyes and ears but fuzzy nose" syndrome when you shoot portraits, it's less likely to happen with a soft-focus lens. Why? Because of the added depth that you gain in front of the point of focus. 

**Sharpness from soft focus:** Normal lens (top) focuses light rays to sharp point. Soft-focus lens (bottom) exhibits aspherical aberration that never allows light rays to come into focus, but keeps them acceptably defocused at a greater depth of field (shaded area).





# The Horrible Fate of LEVI HILL: Inventor of Color Photography



COURTESY GERGOE EASTMAN HOUSE COLLECTION

Denounced as a charlatan, his life threatened, his book banned, he left the ministry to become a photographer, only to be killed, probably by the fumes from his own process.

Herbert Keppler

Did the Reverend Levi Hill of Westkill, New York, invent color photography in 1850 or before, some 50 years prior to its supposed first appearance? Or was he, as accused, a faker who couldn't demonstrate his process?

No one has been so long intrigued

with the mysterious and maltreated Hill as Joseph Boudreau, professor of photography and chairman of the photography department at Paier College of Art, Hamden, Connecticut. In 1986 Boudreau announced and demonstrated his own Hillotypes,

proving at last that the Hillotypes in the collection of the Smithsonian Institution were not merely colored daguerreotypes but real color photographs. How? By painstakingly recreating Hill's extremely long and complicated process, which involved

## Original Color Hillotype (Circa 1850)



COURTESY DIVISION OF PHOTOGRAPHIC HISTORY, NATIONAL MUSEUM OF AMERICAN HISTORY, SMITHSONIAN INSTITUTION

**Vegetable and fruit still life** by Levi Hill is but one of many color daguerreotypes by Hill in the Smithsonian collection. Detractors claimed they were hand-colored. Picture-taking technical data, unknown.



some 50 different steps. Could Boudreau's work also be attacked as being hand-colored?

Imagine our amazement when, in the process of preparing Boudreau's work for a POPULAR PHOTOGRAPHY article, Arron Miller, a graduate of the State University of New York (SUNY) at Purchase, New York, walked into our office with Hillotypes he had made. Miller apparently had no knowledge of Boudreau's work, but like Boudreau, he had gone back to Hill's 1856 book, *A Treatise on Heliography*, and had, like Boudreau, painstakingly duplicated Hill's experiments. Result? Miller's photos had very much the same color character as Boudreau's, and the Hillotypes turned out by both Boudreau and Miller looked precisely like Hill's.

Thanks to the Smithsonian Institution, which provided us with photos of many Hillotypes, and Boudreau and Miller, who gave us original Hillotypes they had made as well as slide copies, we can for the first time show you all three men's work at once. Now you can try deciding their authenticity for yourself.

But what was the cause of Hill's misfortunes and vilification? Other inventors in photography have been lauded by their peers and history—Fox Talbot, Daguerre, Niepce, among many.

Hill incurred the wrath of many famous daguerreotypists of his day by announcing his discovery of a process for making color daguerreotypes. For no sooner did he announce it than the general public that had been flocking to photo studios dwindled to a trickle. Why pay for a black-and-white photograph when color photos would soon be here?

Boudreau quotes Hill as saying that one member of the New York State Daguerrean Association, D.D.T. Davy, "proceeded to threaten me with exposure as a humbug, and more than intimated that a banditti of ruffians, like himself, would visit this quiet valley with the laudable purpose of breaking into my laboratory...I candidly confess I was afraid of the threatened attack."

Hill, reports Boudreau, fearing for his life, purchased a revolver, borrowed a guard dog, and organized what today would be referred to as a "block watch."

Nothing apparently came of the alleged threats, but Hill made the error of including his account of them in his

1856 book, *A Treatise on Heliography*. Davy, claiming libel, evidently had the sales of the book stopped and remaining unsold copies destroyed.

Boudreau writes that Hill was eloquently vindicated by very accomplished daguerreotypists and inventors, including Samuel F.B. Morse who inspected his color plates. But the historical record seems to contradict this. Boudreau quotes John Towler, editor of *Humphrey's Journal of Photography* in 1865: "He (Hill) always affirmed that he did take pictures in their natural colors, but it was done by an accidental combination of chemicals, which he could not, for the life of him, again reproduce."

Boudreau, reports another photo historian, Josef Maria Eder, said, "the Hillotype...turned out to be nothing more than painting over the daguerreotype."

Following Hill's treatise, Boudreau painstakingly silver-electroplated copper plates to fine tolerances, polished the plates with tin oxide to remove any oxides or sulfides, treated the plate with mercury nitrate solution then gold sodium thiosulfate. Other coatings required iodine monochloride and chlorine among many more steps. The latent image of the daguerreotype undercoating is developed by subjecting the plate to fumes from heated mercury.

Many chemicals Hill called for were no longer available and had to be methodically compounded by Boudreau from Hill's original formulas. A pivotal step in the process is a chemical mixture (Hill's "singular compound"), which produces brilliant green needle-form crystals, composed of such chemicals as hydroflu-

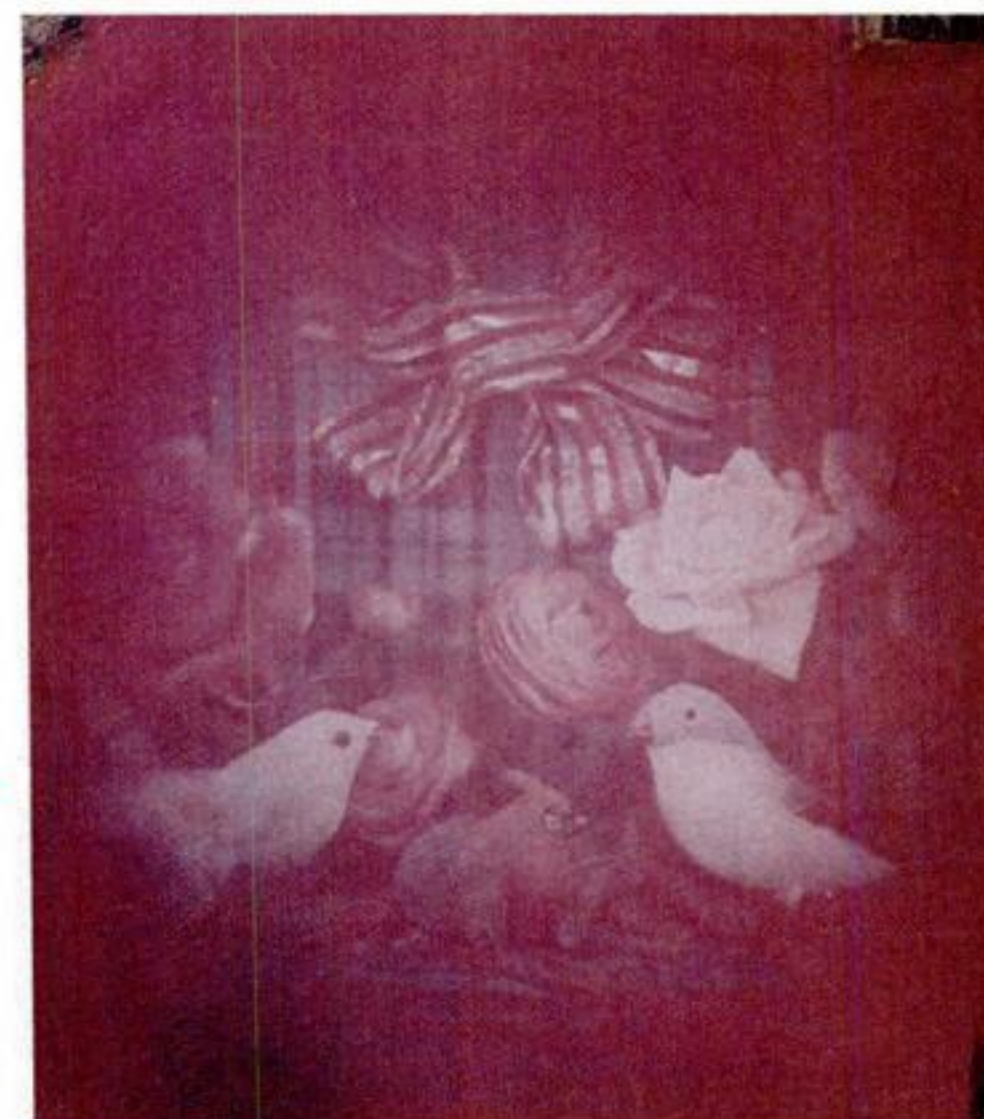
*continued on page 140*

## Modern Color Hillotypes (1983 and 1994)



COURTESY JOSEPH BOUDREAU

**Joseph Boudreau created this Hillotype in 1983 by contact printing a color transparency onto a specially prepared daguerreotype plate following Hill's directions.**



COURTESY ARRON MILLER

**Arron Miller made an in-camera Hillotype for POPULAR PHOTOGRAPHY in 1994, also with a specially prepared plate, following Hill's directions.**



# SINGLE-USE SALON

In a stunning confirmation of the old adage, "It's the person behind the camera," here are two pages of amazing and nearly amazing photos (plus one amusing groaner) chosen as winners in our Great Single-Use Camera Contest, announced in the January '94 issue (page 6).

The good news? We received nearly 200 entries, including the magnificent seven before you. The bad news? Most pictures failed to meet the stated contest criteria for "the most unusual, imaginative, creative, and incredible

Don't you dare  
call them  
disposables  
when they can  
take prizewinning  
shots like these!!

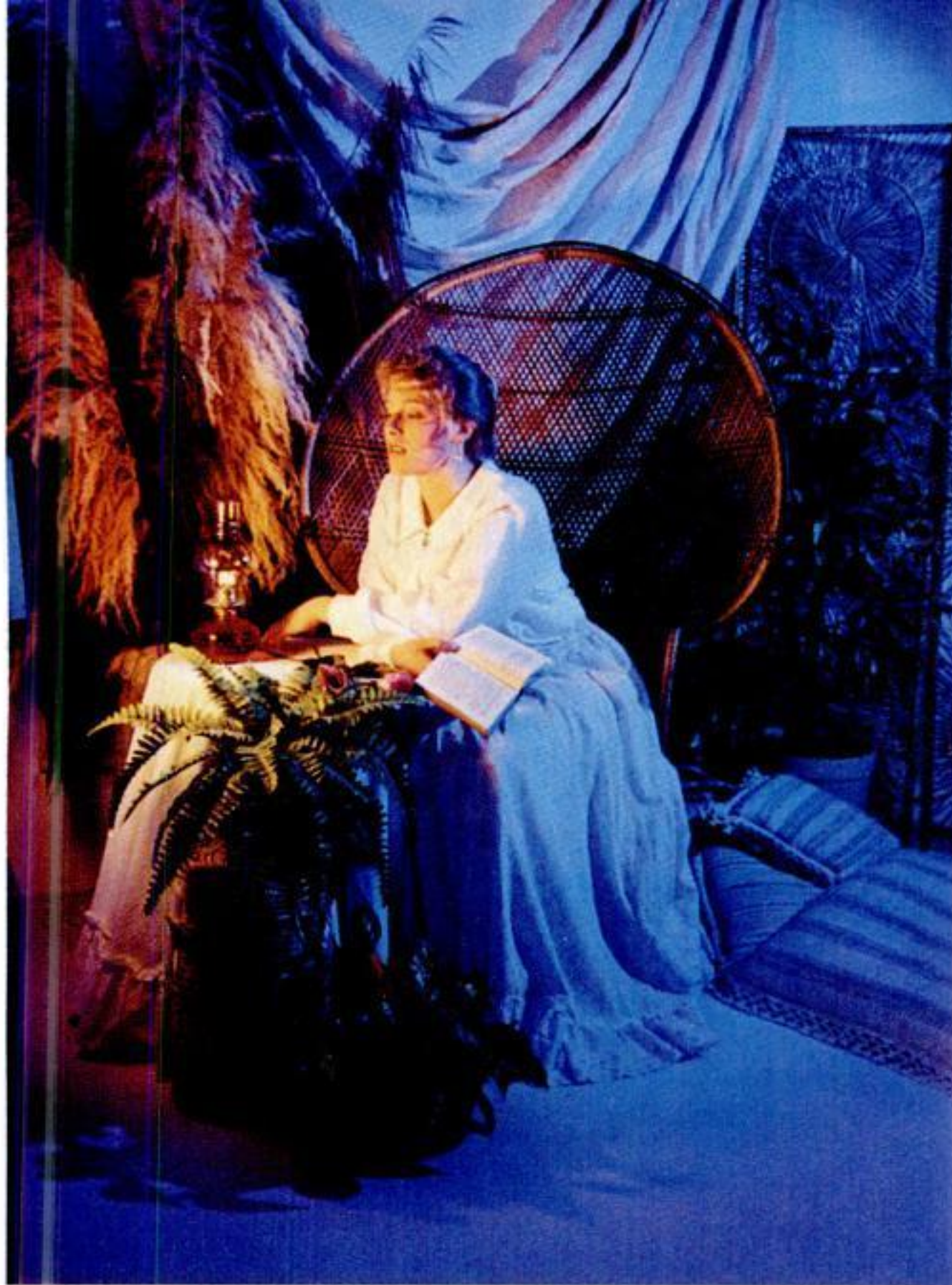
use for a single-use camera." Soooo... if you were one of many who sent in sharp, well-composed scenics, portraits, or party shots, or used your submersible single-use to take (glug, glug) conventional underwater pictures, don't fret. Just try something weirder next time and you may win.

Finally, our special Thumbprint-on-the-Lens Award to the unscrupulous chap who sent in three "single-use" shots, all emblazoned with camera-imprinted dates!! —Jason Schneider

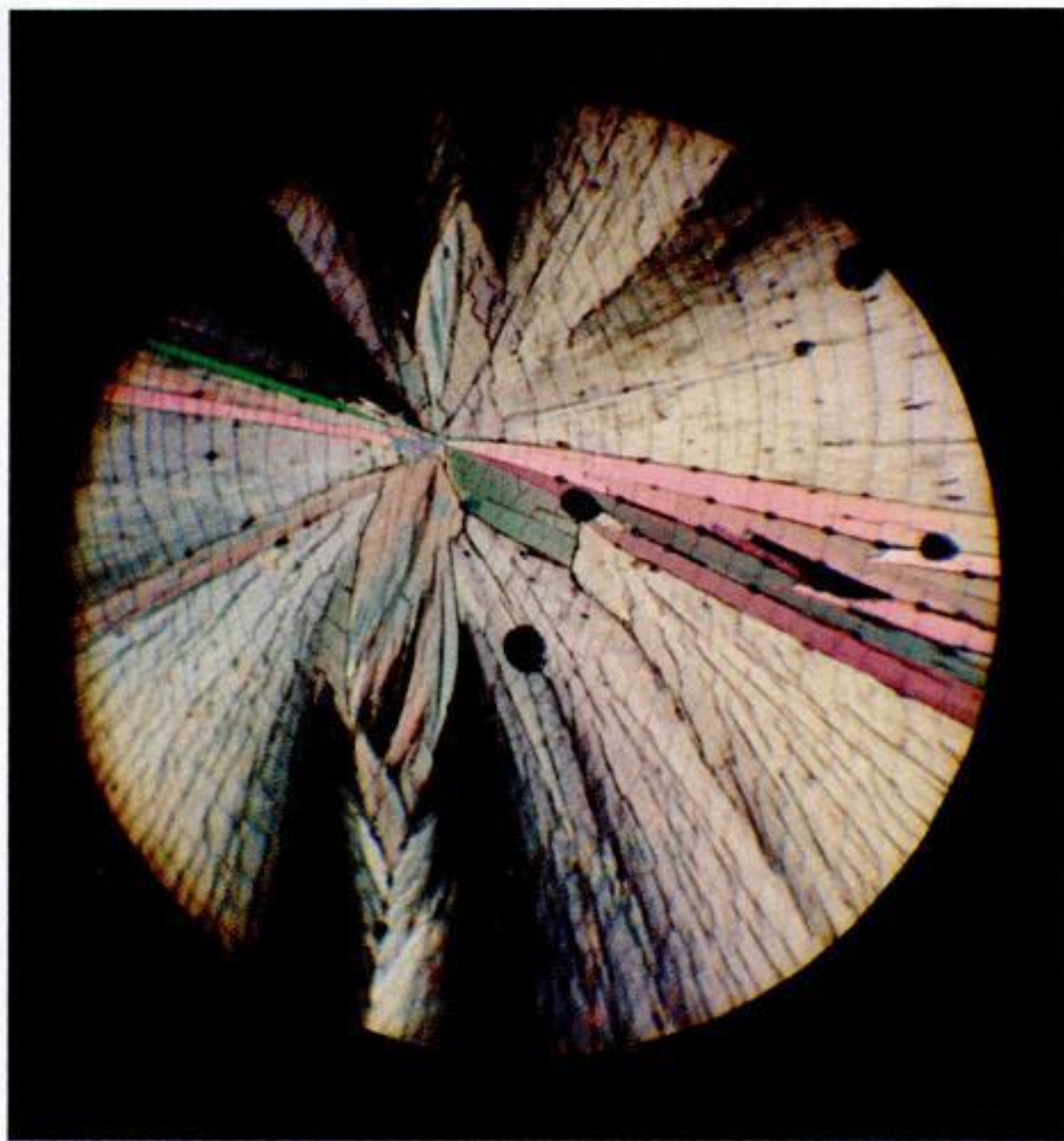


**Point & paste:** Shooting from the Bayside Marketplace station platform of the Miami People Mover with a vertically oriented Kodak FunSaver Panoramic gave Bernard Leverant of Deerfield Beach, Florida, a nice photo, but he decided to emphasize the engaging pattern by making two straight and two flopped prints of the negative, then assembling all four images into this fetching montage. His reward? First prize, \$300.

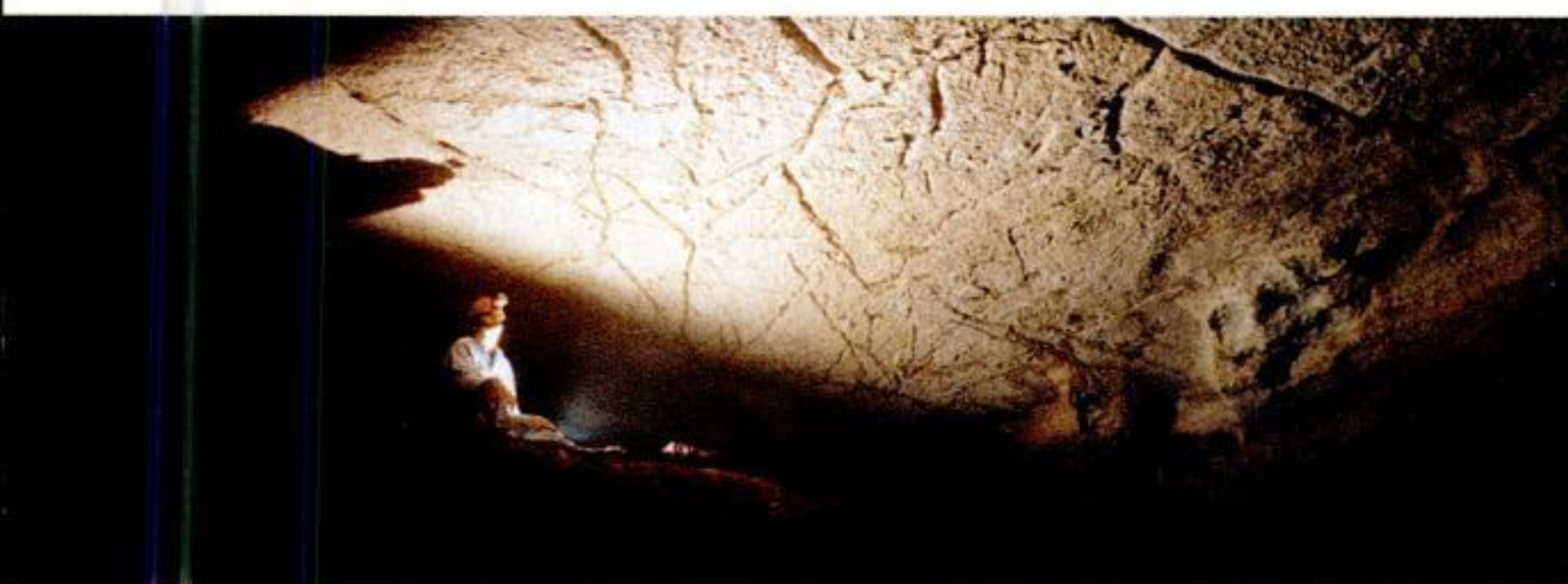




**Filtered flash:** To get this well-lit glamour portrait, William Dawson of Fayetteville, Pennsylvania, used the flash in a Kodak FunSaver to trigger slaved off-camera flash units fitted with blue (high angle, from right) and amber (low angle, from left) filters. His elegant result earns him second prize, \$200.



**Masterful microscopy:** Leave it to Prof. Andrew Davidhazy of Rochester Institute of Technology to take a single-use Fuji, reload it with Kodak Vericolor II film, mount it on a microscope, and place polarizers above and below the subject to get this beautiful abstract pattern of urea crystals. We hope all that effort was worth third prize, \$100.



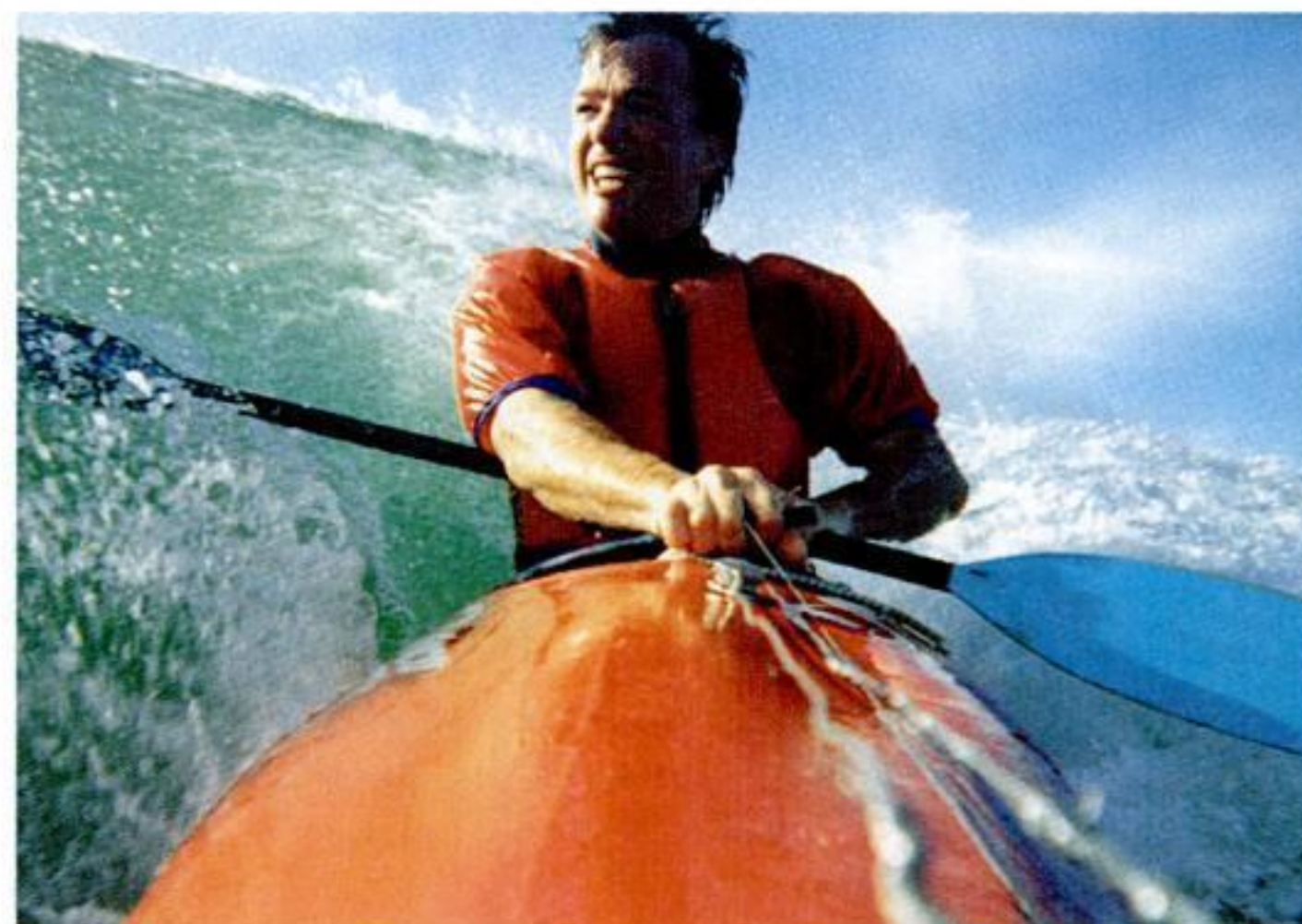
**Open flash in a cave:** How do you hold the shutter open on a Kodak Stretch 35? James Jasek of Waco, Texas, modified his by drilling a strategic hole in its bottom and inserting a length of coat-hanger wire! While he was at it, he reloaded his Stretch with Kodacolor Gold 400 to extend his flash range. Honorable mention, \$50.



**Flight fantastic:** Who took our fastest, highest single-use shot? How about NASA flight-test engineer Bob Meyer of Quartz Hill, California, who shot this charming self-portrait while blasting along at about 2200 mph at an altitude of 76,000 feet in a NASA SR-71 ex-spyplane! He used a Kodak FunSaver Panoramic. Honorable mention, \$50.



**Natural vista:** While shooting figure studies in the woods on an overcast day, pro photographer Michael Cline of Longmont, Colorado, took along a Kodak Stretch "just to see what it could do." He thought this black-and-white print of the Kodacolor 200 negative was "some-what unique," and so do we. Honorable mention, \$50.



**Pulling for portraiture:** To shoot this exuberant self-portrait while kayaking, Dan Cutter of Aptos, California, rigged "pulleys, wires, and lots of duct tape" to let him advance the film and trip the shutter while perched in the cockpit. Honorable mention, \$50.



# TEST

## Canon

### EOS REBEL XS

Capability ★★★★★  
Convenience ★★★★★  
Features ★★★★★  
Overall ★★★★★

## QUICK GUIDE TO WHAT'S IMPORTANT

- \* Smallest, lightest 35mm AF SLR with built-in flash.
- \* Three-sensor wide-area AF system with central, cross-type CCD array sensitive to horizontal and vertical lined subjects.
- \* Combined AF assist beam and red-eye reduction light.
- \* Six-segment evaluative meter linked to AF sensors, plus 9.5 percent partial and centerweighted meter patterns.
- \* Quiet, new film advance motor.
- \* Auto or manual pop-up flash with coverage for lenses as wide as 28mm; four-segment, three-zone flash metering.
- \* First Rebel with remote-release capability.
- \* Improved midroll rewind, self-timer and depth-of-field modes.
- \* Prewind film-advance system protects exposed frames should camera back be accidentally opened.
- \* Exposure compensation, program shift, up to nine multiple exposures.
- \* Mirror prism instead of all-glass prism.
- \* Unique accessory handgrip with built-in tabletop tripod.

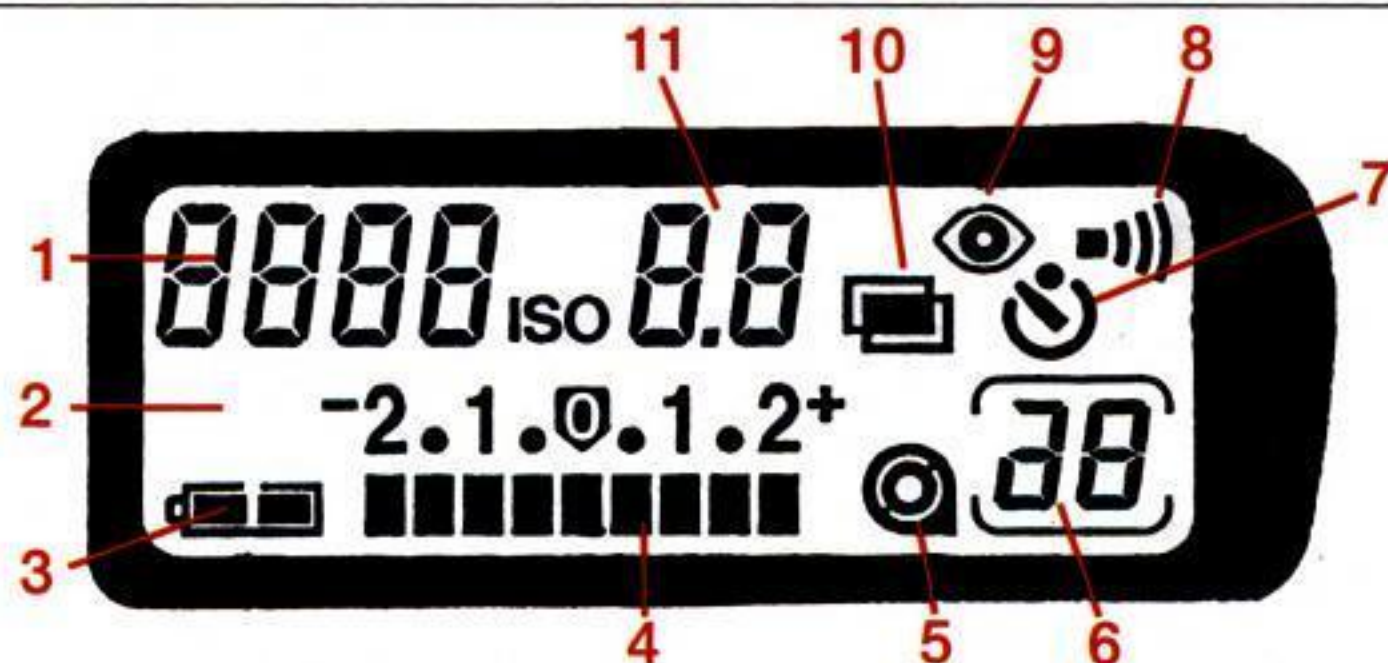
## Canon loads more features into a smaller Rebel. Is the result a case of overload or a great SLR?

When we examined Canon's first Rebel back in 1990, we couldn't have imagined a 35mm AF SLR more in tune with the needs of a beginner, point-and-shoot upgrader, or advanced amateur on a budget. The Rebel had autofocus; a lightweight, smartly-designed body; user-friendly, multimode operation; and an attractively low price.

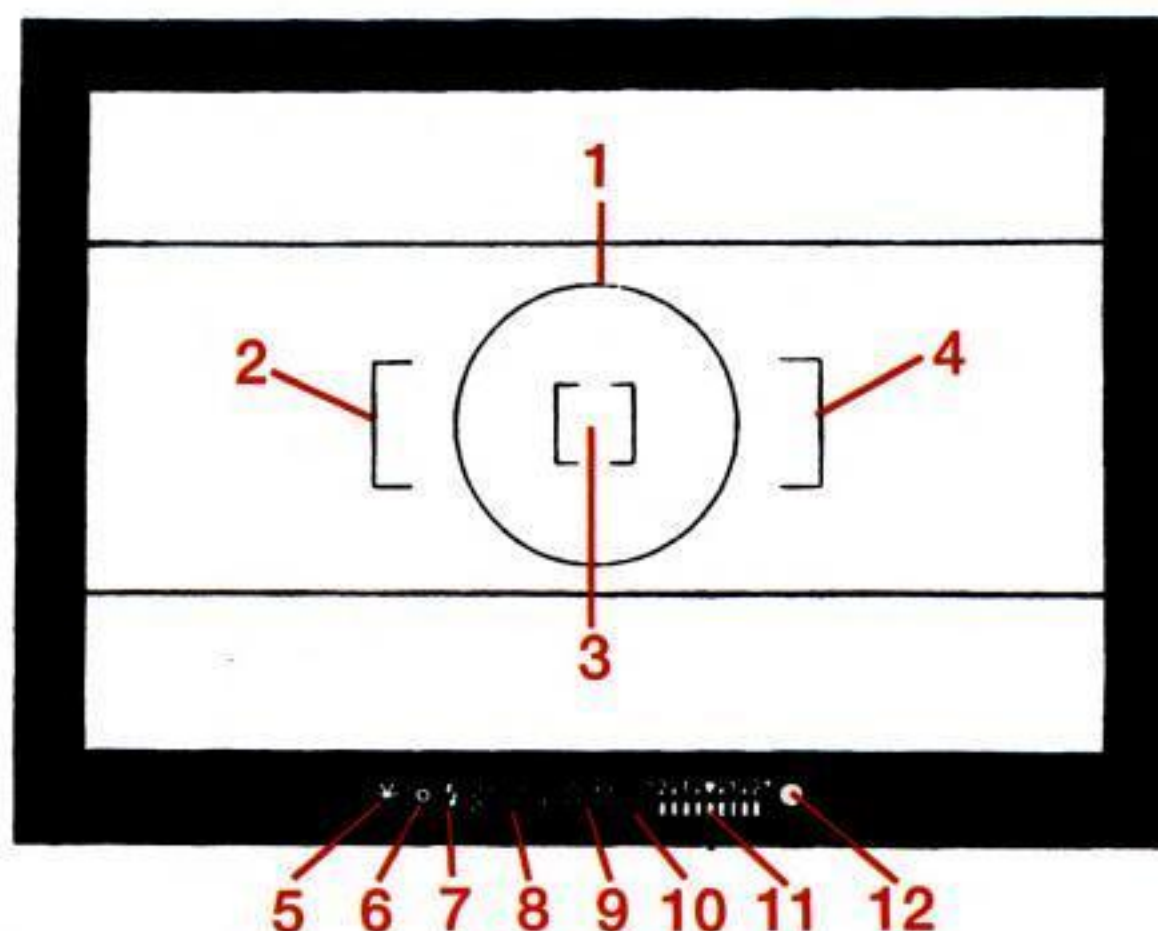
Although many enthusiastic users were satisfied, the engineers at Canon weren't. Hence the Rebel XS. With 20 percent fewer parts and even less bulk than the earlier Rebels, the new camera is loaded with expanded AE and AF options that add up—at least on paper—to a more capable camera at a still-reasonable price. But is the machine itself as capable as its specifications list?

Out of the box, our test camera's contours and shape immediately identified it as a member of the Rebel clan. Our curiosity was piqued by a few added controls, a new AF assist lamp, and, most of all, by its pint-sized proportions. Did Canon run the Rebel through a compactor? Body and controls have been scaled down. The LCD panel, once a boxy, 3/4-inch-high

*continued on page 48*



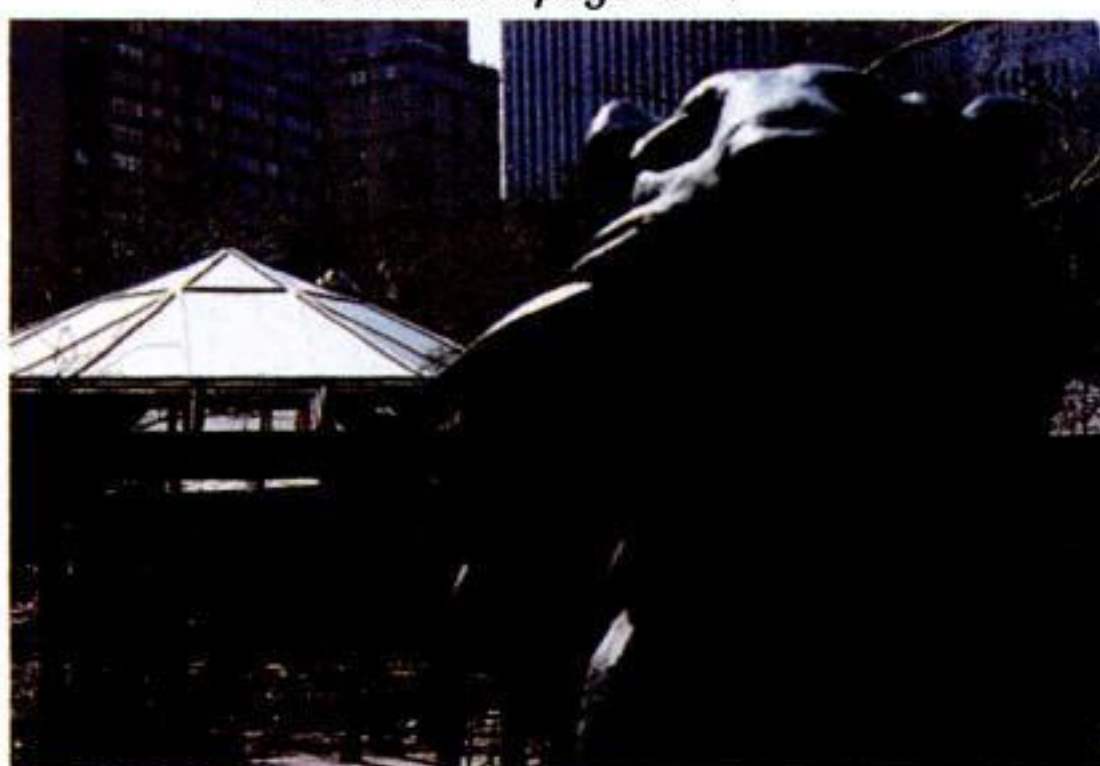
**LCD Panel explained:** 1. Shutter speed/ISO. 2. Manual-exposure indicator. 3. Battery check. 4. Exposure-compensation scale/red-eye-reduction countdown timer. 5. Film load OK. 6. Frame counter, multiple-exposure number, self-timer countdown. 7. Self-timer on. 8. Beeper on. 9. Red-eye-reduction on. 10. Multiple-exposure mode. 11. Aperture.



**Viewfinder? No surprises:** 1. Partial-metering outline. 2. Left AF sensor. 3. Center AF sensor. 4. Right AF sensor. 5. AE lock. 6. Red-eye reduction. 7. Flash charged. 8. Shutter speed. 9. Aperture. 10. Manual-exposure indicator. 11. Exposure-compensation scale. 12. Focus OK.

screen, is now a squat 7/16-inch-tall ribbon of readouts. Canon squeezed the quarter-sized Command Dial down to the diameter of a nickel. The new

**Easier gripping grip:** New grip (right) is trimmer than Rebel II (left) because batteries inside are smaller and flash capacitor has been relocated. Significantly sleeker profile allows more convenient handling.



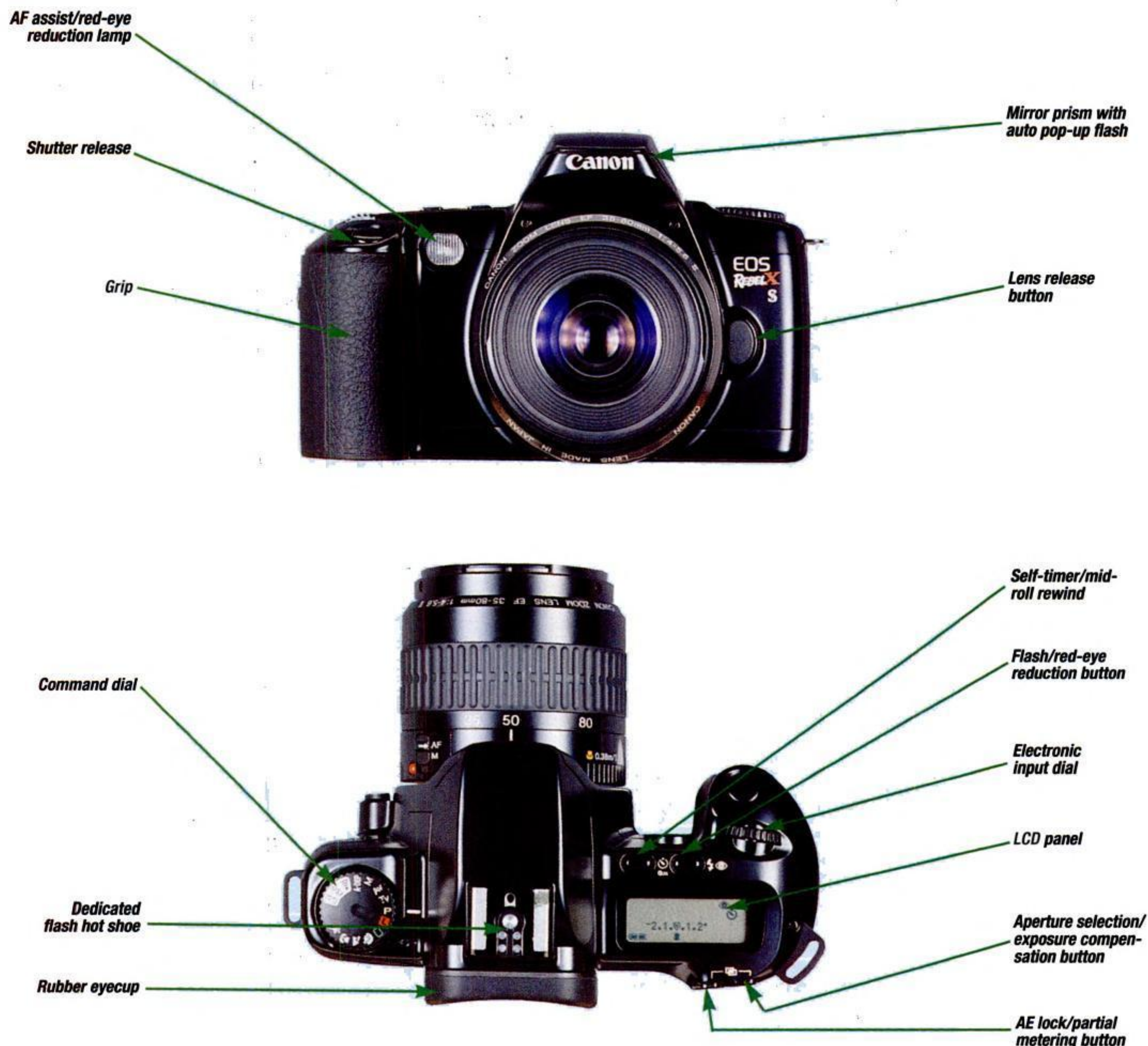
**Old-style AF-linked metering:** With Rebel II, center-only AF sensor picked up bright and contrasty roofline in background as our subject. Relatively simple three-zone metering AE system (under) exposed accordingly. However, with...



**...Rebel XS' new AF-linked metering:** The off-center AF sensor found our true subject and weighted exposure to the appropriate zones of new six-zone meter. Built-in TTL flash automatically popped up and added correct amount of fill light to compensate for backlit sculpture.



## FEATURES AT A GLANCE



EACH SQUARE EQUALS 1/2 INCH

## SPECIFICATIONS

**Camera:** Canon EOS Rebel XS 35mm autofocus SLR with Canon EF lensmount. Suggested list price, body only, \$500.

**Lens tested:** 35-80mm f/4-5.6 II Canon EF zoom. Suggested list price, \$170. Apertures to f/32 in half stops; focal length scale; close focusing to almost 15 inches. 52mm filter thread.

**Focusing and viewing:** Three-point, wide-area autofocus with central cross-type BASIS sensor plus two outer vertical CCD arrays. Spot AF, predictive AF, focus confirmation. System autoswitches between one-shot

and continuous AF, depending on subject movement. AF operating range: EV 1.5-18 (ISO 100). Built-in, halogen-type Krypton AF assist beam effective to 16½ feet. Fixed, eye-level mirror prism. Detachable rubber eyepiece. Fixed laser-matte focusing screen with AF and partial-metering outlines.

**Shutter and exposure control:** Vertical-travel, electronically controlled, multiblade focal-plane shutter with speeds from 30 to 1/2000 sec, plus Bulb, settable in half-stop increments. Shiftable program, shutter- and aperture-priority, metered man-

ual, depth-of-field program plus Program Image Control (PIC) modes for full auto, portrait, action, macro, and landscape; AE lock; exposure compensation to plus/minus two stops in one-half EV increments; cancelable, 10-sec self-timer; camera-shake alert.

**Metering and range:** Six-zone evaluative meter plus user-selectable central 9mm partial meter that engages in AE lock mode. System defaults to centerweighted metering in manual-focus mode. Range: EV 2-20 (50mm f/1.4 lens at ISO 100).

**Loading and winding:** Auto-rewind, DX film coding (ISO

25-5000) or manual ISO setting (ISO 6-6400) in increments of one-third stop. Single-frame or continuous advance (to 1 fps). Midroll rewind.

**Flash system:** Built-in auto pop-up flash (GN 39 in feet with ISO 100 film); 1/90-sec flash synch; flash-off and red-eye-reduction modes. Three-point/four-zone TTL flashmeter weights exposure to AF sensor in use. Dedicated hot shoe, auto setting of top synch speed in all AE modes.

**Power Source:** Two CR123A batteries. Four-level battery-power indicator.



continued from page 46

grip is the slenderest of any we can think of—a pinched  $1\frac{3}{16}$  inches at its widest. Even Canon's logo is one-third smaller.

It's *all* small—a little *too* small, perhaps? Would that slimmed down Command Dial

offer adequate finger hold when shooting turns fast and furious? Is the data in that slender LCD panel easily legible? Even the smaller shutter release looks like it might be easy to miss!

First, the controls. The XS sat

comfortably in our hands, and the controls were where we expected and wanted them to be. The most distant button or dial is an effortless finger-stretch away. All controls respond with a simple press, twist, or tweak.

The grip is petite, yes, but its leather-textured surface is easy to hold onto.

The smaller-sized body didn't surprise us as much as the lighter weight. Our first thought was that Canon had sent us a hollow shell, a dummy camera. With the under-six-ounce, 35–80mm EF zoom attached, this SLR had the heft of a compact point-and-shoot, nowhere near the weight expected of a serious, full-featured SLR.

Canon achieved this rather remarkable weight reduction in part by switching to a hollow, roof-shaped mirror prism. Traditionally less efficient than solid glass pentaprisms, would

*continued on page 50*

**Little black buttons...wonder what they do?** Control buttons on Rebel II were unlabeled and confusing even for advanced photographers; pity the poor novices!



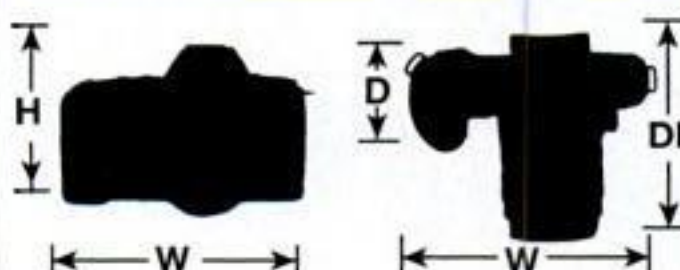
**So that's what they're for!** Now, Canon has clearly marked Rebel XS buttons so you needn't memorize functions (left, autoexposure lock; right, aperture value and exposure compensation).

## CANON EOS REBEL XS MEASURED DIMENSIONS

### CAMERA DIMENSIONS

KEY:	in.	mm
Width W	$5\frac{1}{16}$	145
Height H	$3\frac{5}{16}$	92
Depth D	$2\frac{1}{16}$	68
Depth DL (w/lens)	$4\frac{5}{16}$	118

WEIGHT	Lb	Oz	Grams
Body (w/batteries)		$13\frac{3}{16}$	384
35–80mm f/4–5.6 lens		$5\frac{5}{16}$	159



## Flea marketing with Canon's REBEL XS

To put the XS through its paces, what better than a neighborhood flea market and a roll or two of slide film?



**BACKLIGHT:** Can the XS' meter handle this challenge? Very strong backlight and a transparent subject, a tricky situation, for sure, but you see how the XS' six-zone meter managed.



**FRONT LIGHT:** Brightly lit subjects juxtaposed against an unusually black background: This was another tricky lighting scenario, but the meter pulled this one off, too!



**OFF-CENTER FOCUSING:** New AF sensors at work: Outer AF sensors are especially good at finding close subjects. Shooting from the hip, we just nipped this subject with the far-left sensor.



**EXPOSURE COMPENSATION:** The Rebel's exposure compensation works same as ever, but some users may find it better because button is much better marked than before (see photos at right).



**LOW-ANGLE SHOOTING:** For quick, low-angle work, try new GR-80TP accessory grip and electronic remote-release cord. Dramatic low-angle shots are as simple as setting the camera on the ground and pressing a button.



**DEPTH-OF-FIELD MODE:** With one reading, XS automatically sets aperture, focusing distance to bring all subjects that fall under AF sensors in focus (see text). Here, system set aperture of f/11, to keep both wall and mirror image in focus.



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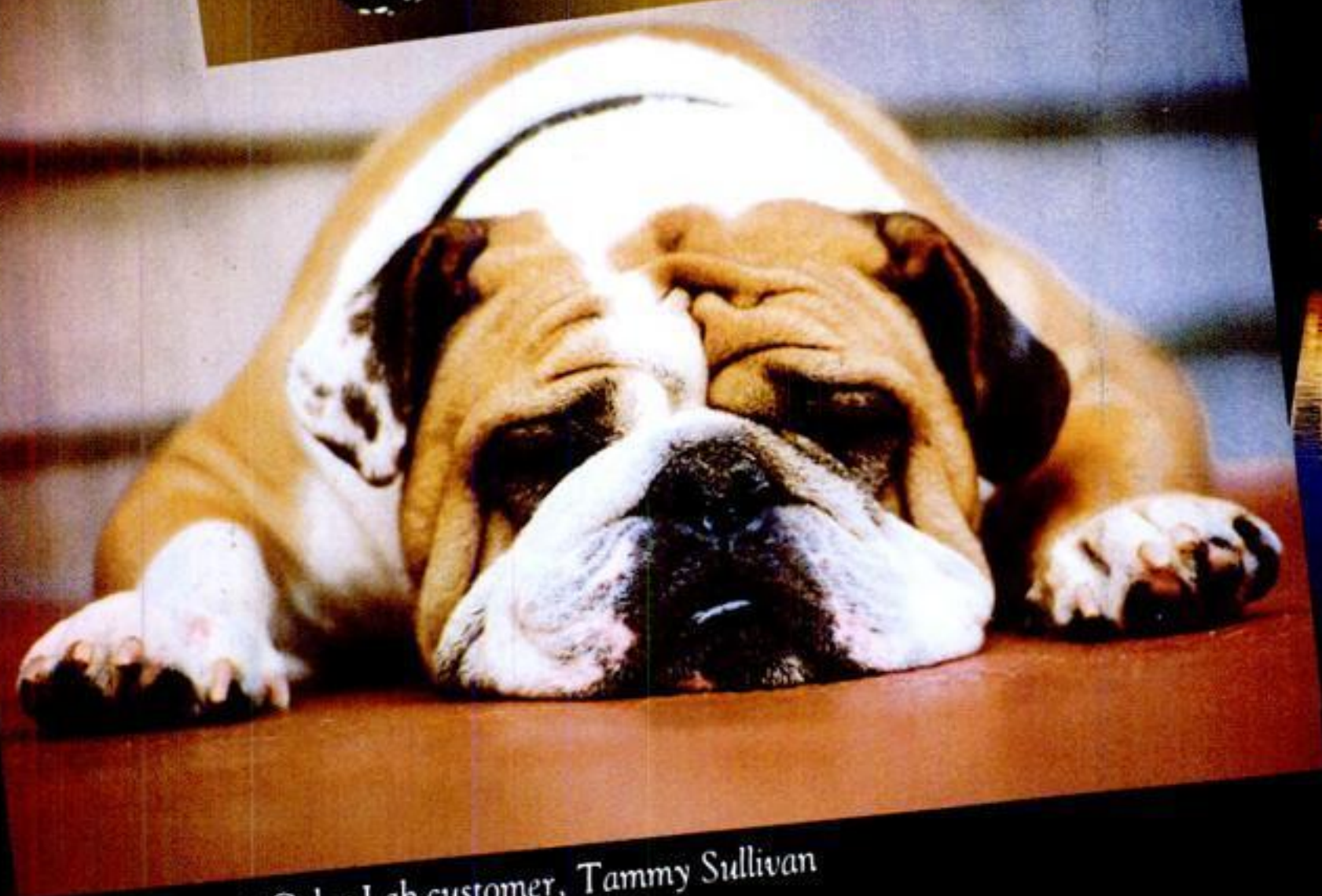
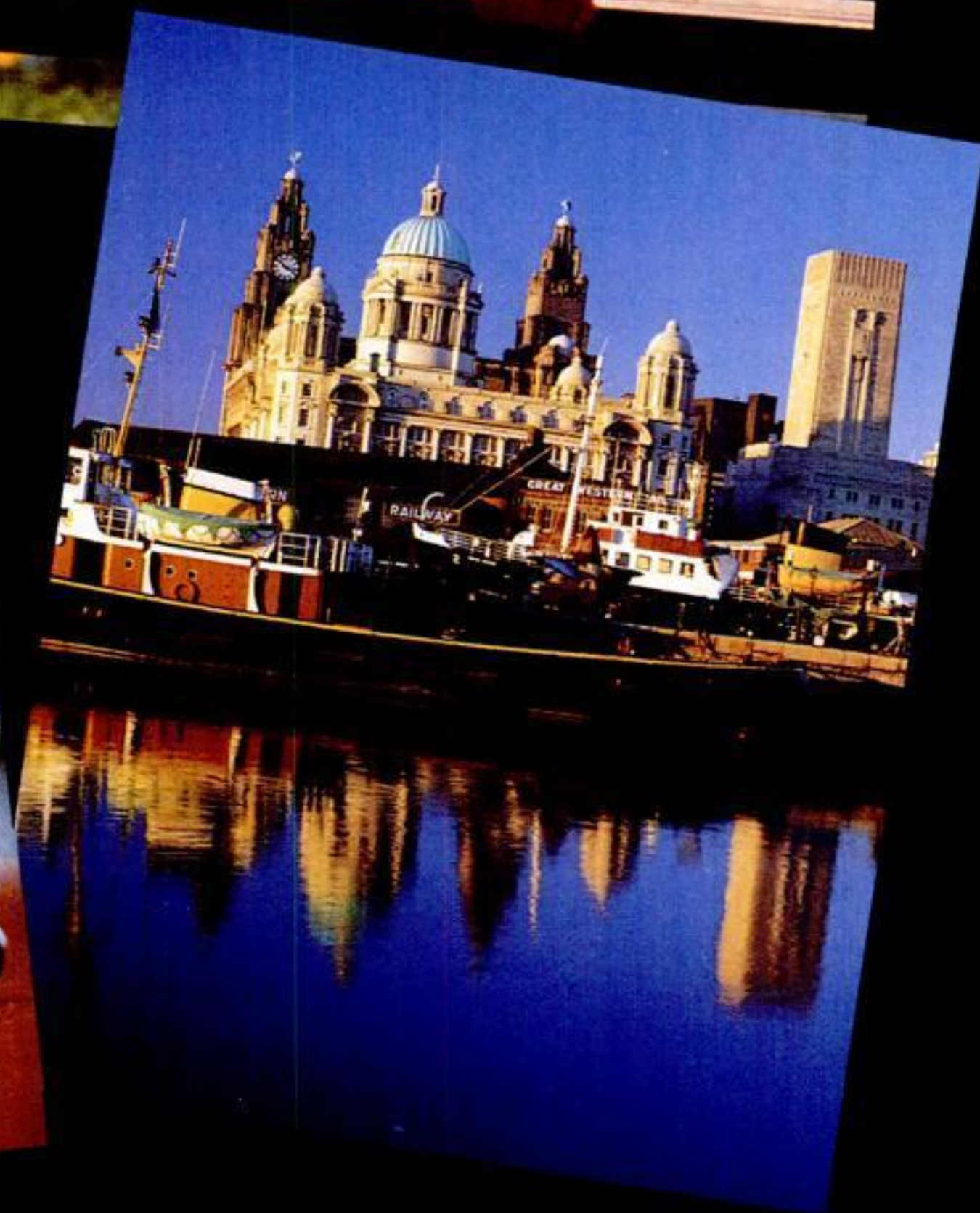


Photo by Mystic Color Lab customer, Tammy Sullivan

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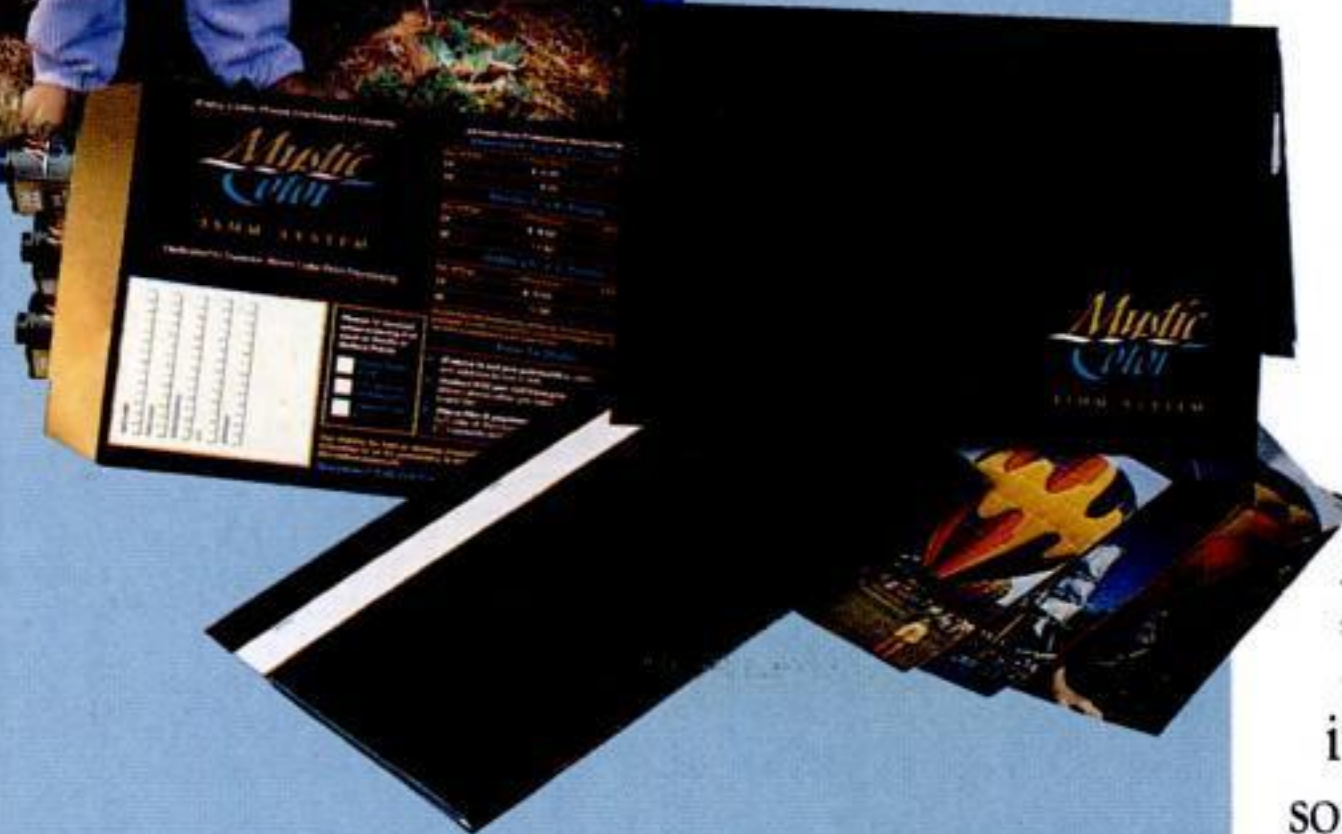
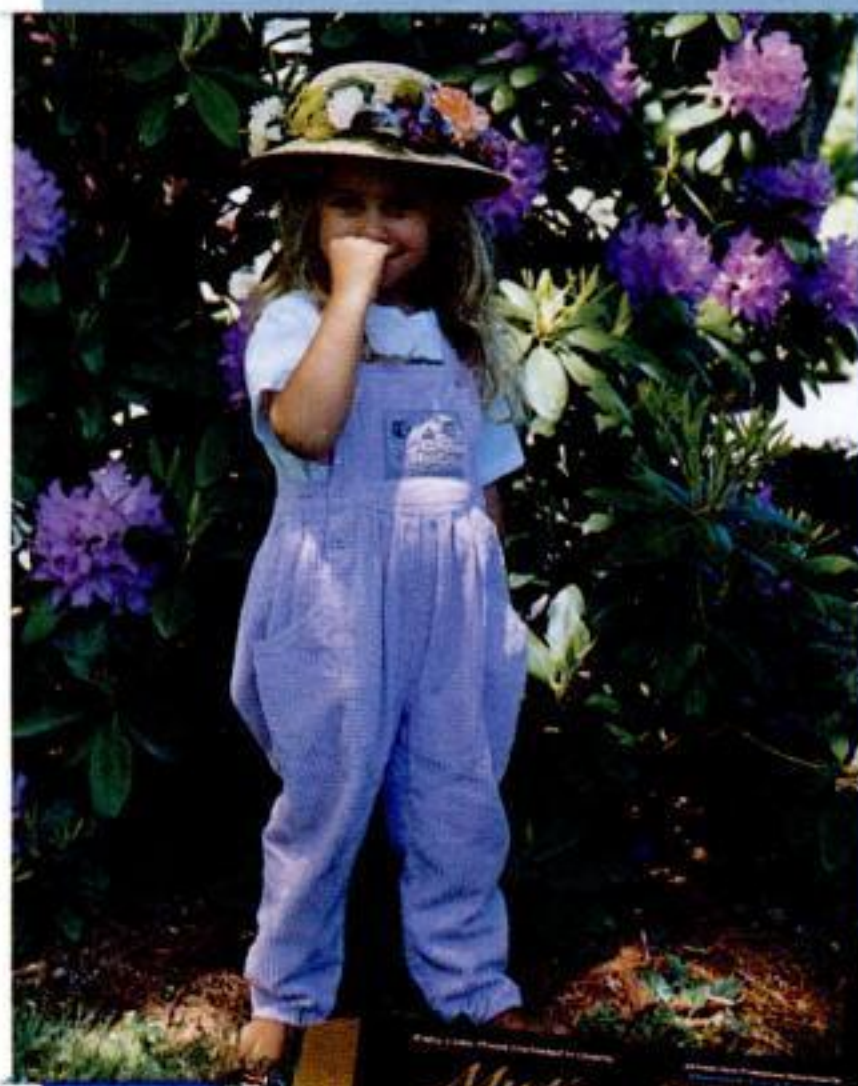
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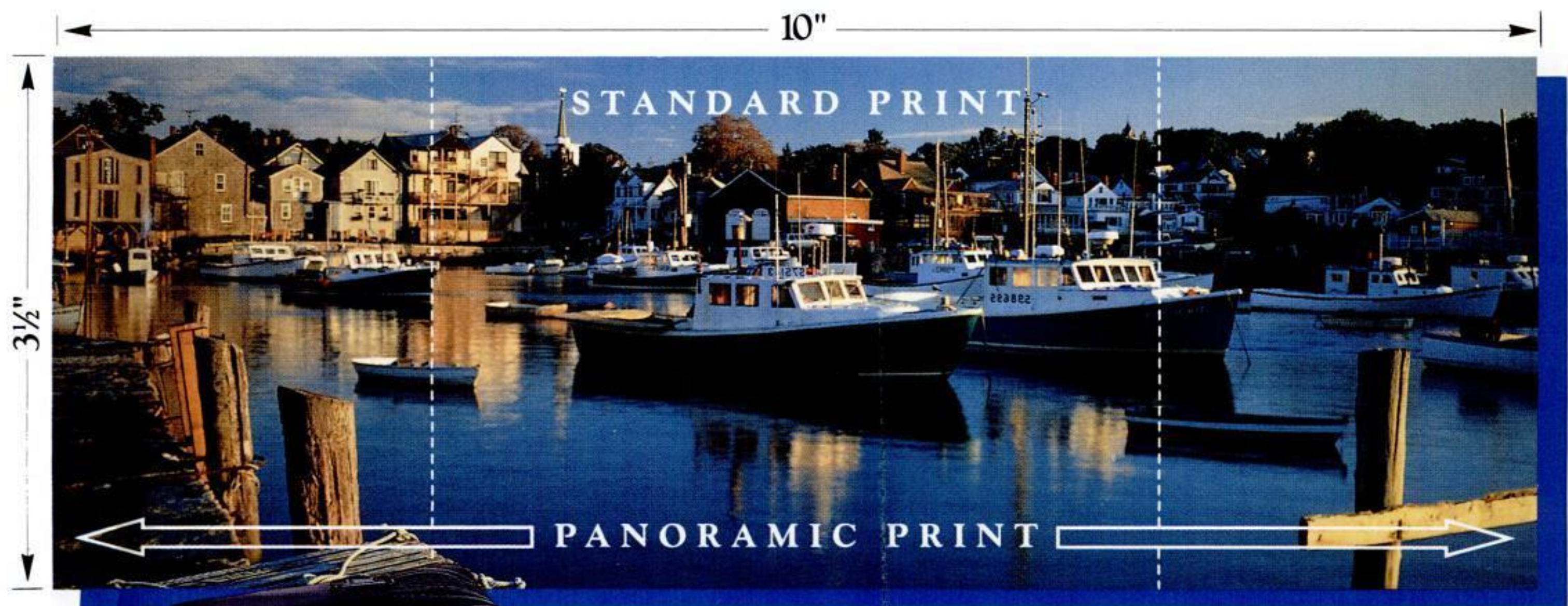
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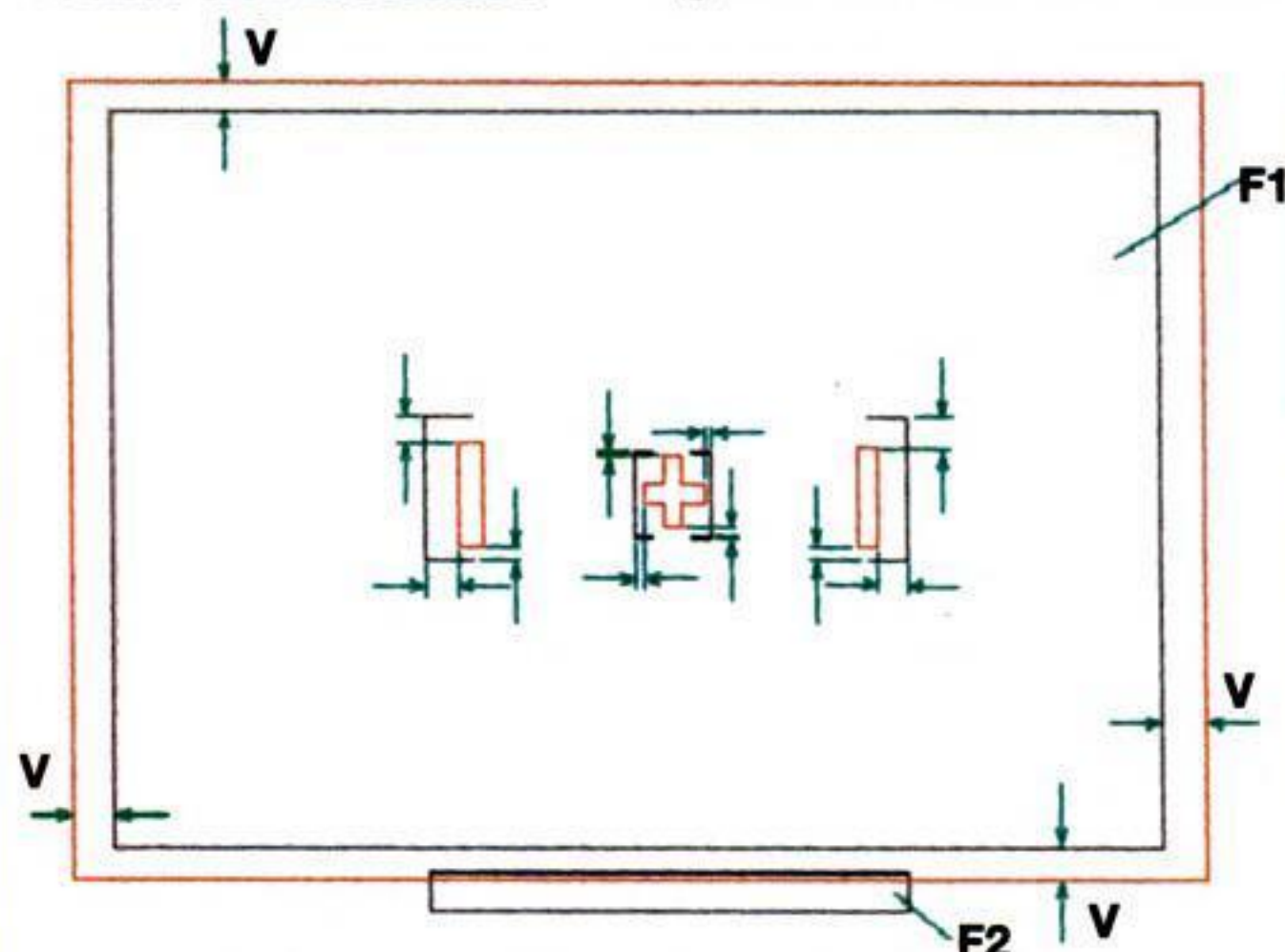
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# TEST RESULTS: Canon EOS Rebel XS #5838261 with 35-80mm f/4-5.6 II #60241540

**VIEWFINDER DATA** Magnification with 50mm lens: 0.72X. Brightness loss: 2.3 stops



	Vertical:	Horizontal:
Viewing area:	21.7 mm	32.2 mm
Picture size:	24.3 mm	36.3 mm
Accuracy:	89.3%	88.7%
Parallax:	0.00 mm	0.15 mm (right)

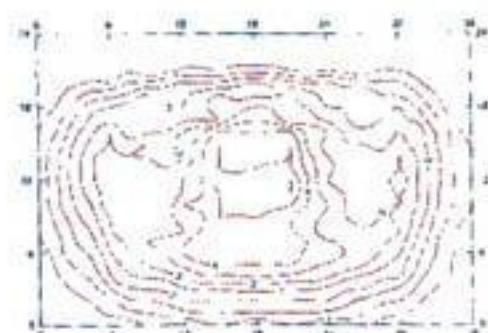
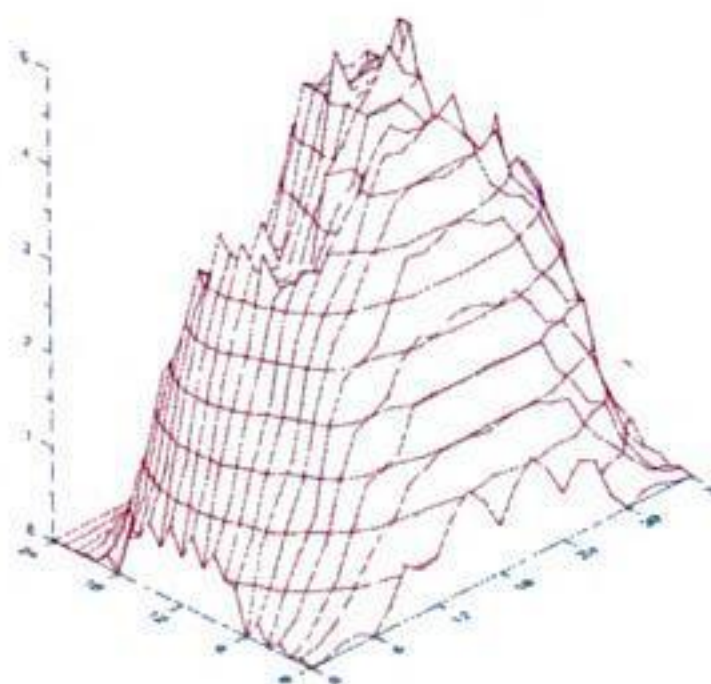
VIRTUAL VIEWING DISTANCE		
KEY	Diopters	Meters
Focusing screen:F1	-1.00	1.00m
Information display:	F2	-0.91 1.10m

## AUTOFOCUS AREA

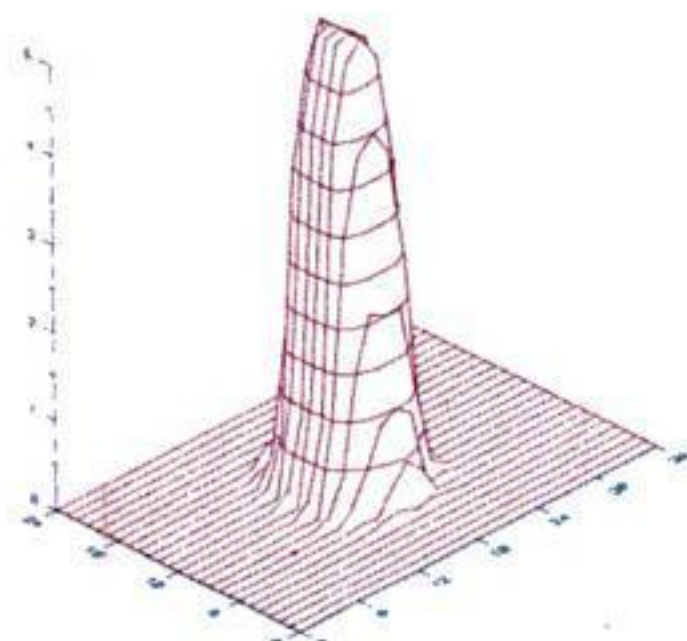
	LEFT	CENTER	RIGHT
<b>Width</b>			
Marked:	1.2 mm	2.4 mm	1.2 mm
Measured:	0.5 mm	2.1 mm	0.4 mm
Coverage:	41.7%	87.5%	33.3%
<b>Height</b>			
Marked:	4.0 mm	2.5 mm	4.0 mm
Measured:	3.0 mm	2.2 mm	2.5 mm
Coverage:	75.0%	88.0%	62.5%

Viewfinder magnification is the smallest of the Canon EOS series. The focusing screen's brightness measured almost the same as the original EOS Rebel; even the same mirror prism was used. The autofocus area is slightly smaller than marked area on focusing screen.

## METERING PATTERNS



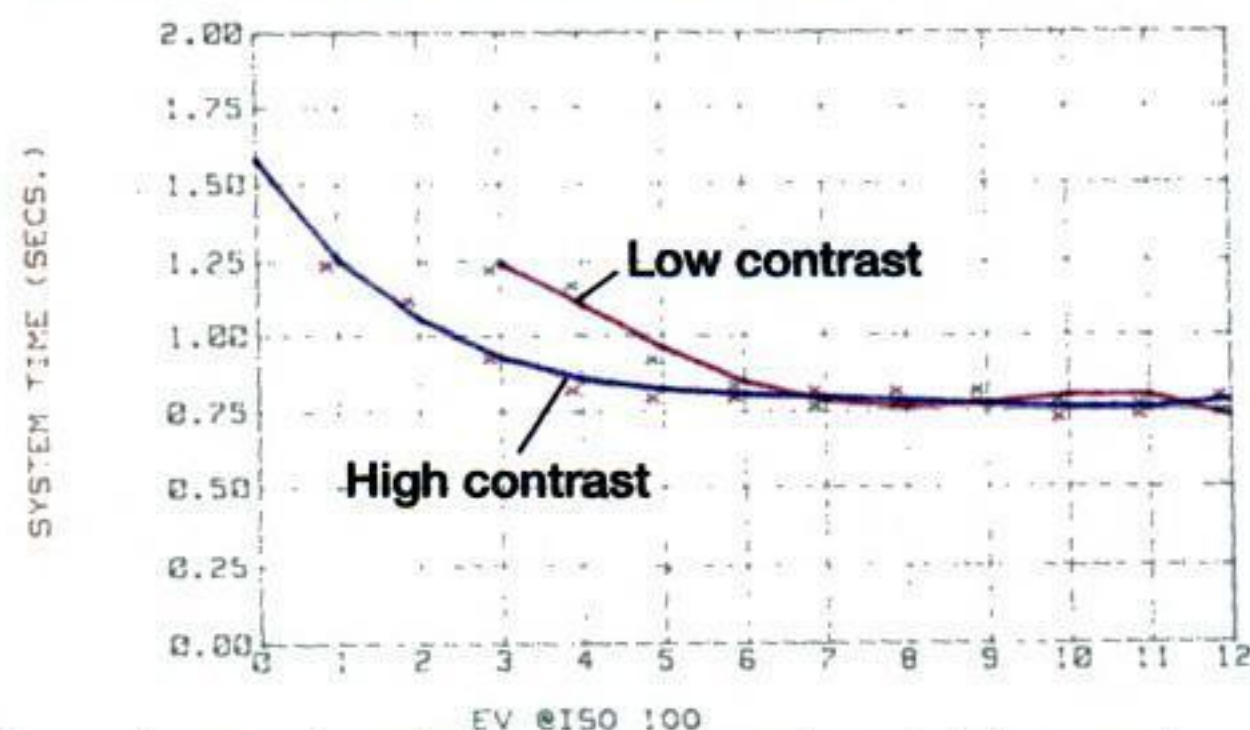
Centerweighted metering pattern is more concentrated in central area than old model, and lower bottom sensitivity is increased.



Excellent partial-metering pattern. Slightly wider than other Canon EOS models, but still good for spotmetering.



## AUTOFOCUS & TIME LAG

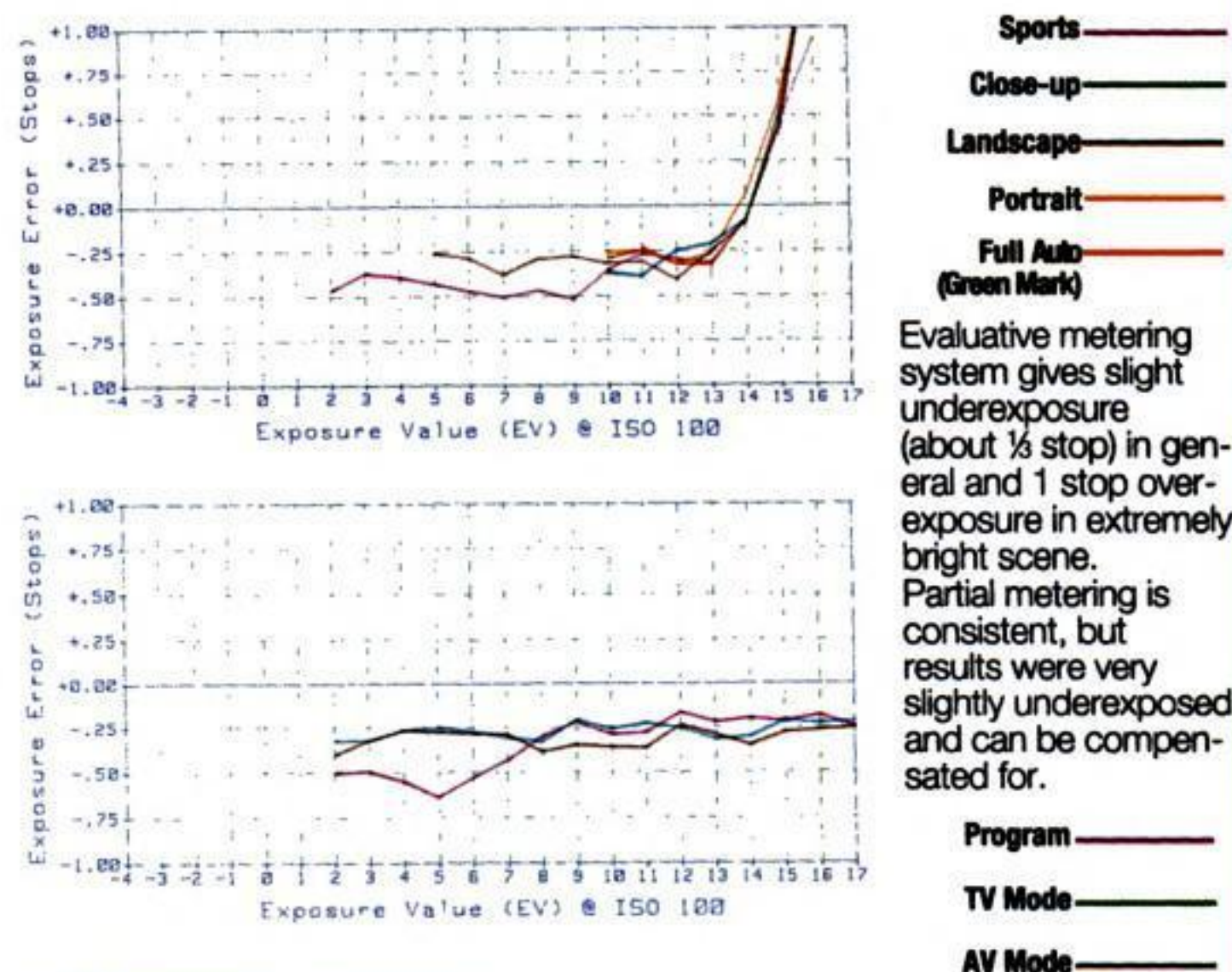


AF speeds were adequate, and there was not much difference when target contrast was changed. Very slightly slower than original EOS Rebel-S, which may not be noticed in actual field shooting. Note: These results were obtained without AF assist light. Time-lag performance in manual focus was 215.5 ms., which is normal for this type of AF SLR.

## DRAWING KEY

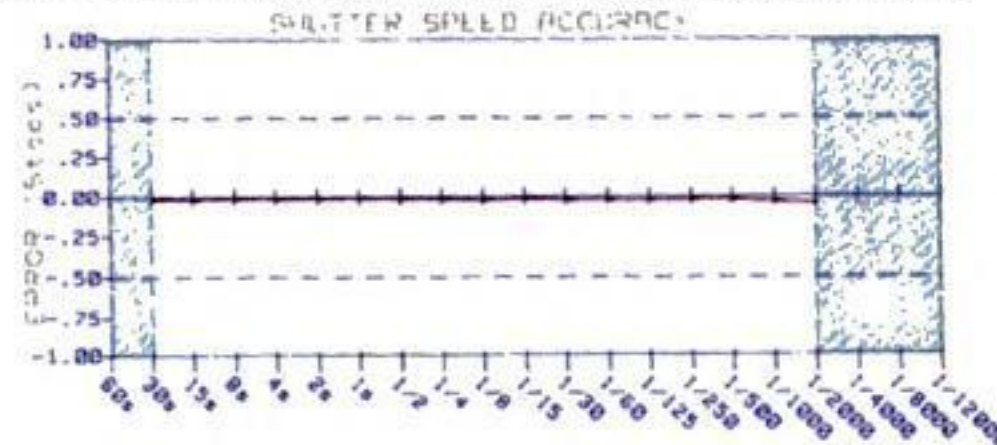
Dimensions (in mm)	Top	Right	Bottom	Left
Finder area to film (V):	1.3	1.9	1.3	2.2
AF area (left):	1.2	—	0.4	0.9
AF area (center):	0.0	0.2	0.3	0.1
AF area (right):	1.5	1.0	0.6	—

## EXPOSURE ACCURACY AT FILM PLANE



Evaluative metering system gives slight underexposure (about 1/3 stop) in general and 1 stop overexposure in extremely bright scene. Partial metering is consistent, but results were very slightly underexposed and can be compensated for.

## SHUTTER SPEED ACCURACY



Shutter speeds were extremely accurate.

**SOUND LEVEL:** in dB (a) at 0.5 m (35 ms time constant)

POSITION:	S MODE:		AF SYSTEM	
	MAXL	MAXP	MAXL	MAXP
Left	50.1	79.9	49.3	70.3
Center	50.2	77.7	50.0	70.8
Right	49.2	79.2	47.4	66.3

Overall camera noise was very low, due to Canon's "gear head motor" and isolated film-winding system. (MAXL is overall sound level; MAXP is peak level.)



continued from page 48

this one create a bright-enough viewfinder image?

The Rebel XS's unusually quiet operation also contributes to its unobtrusive character. When we loaded our first roll, there was a somewhat whiny prewind (9 sec for a 24-exposure roll), but after that the XS was church-mouse quiet. Canon claims it's 40 percent less noisy than the Rebel II. While our

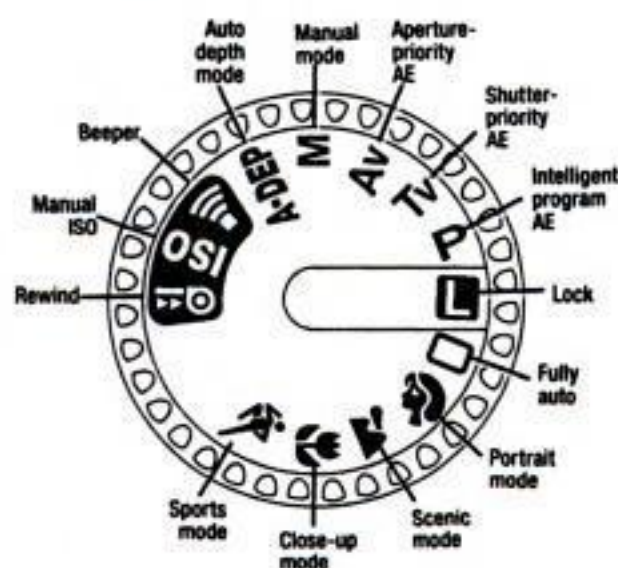


**Eye beam too bright!** The new headlamp-style red-eye-reduction and focus-assist light (arrow) was certainly effective, but when we shot in dim light, close human subjects complained that the bright beam with its 16-foot working range was distracting. We preferred Rebel II's infrared focus-assist beam.

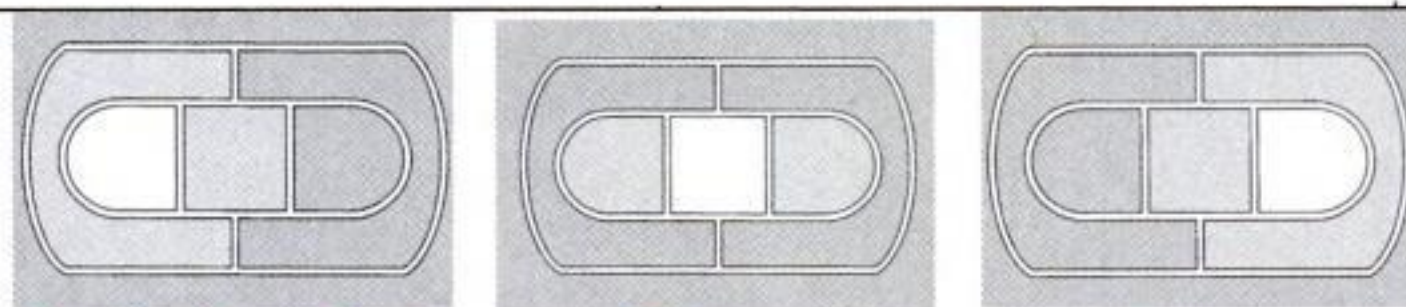
ears tell us it's not as mute as the Elan, A2, or A2E, the Rebel XS is as close to silent as anything this side of \$500.

So much for how the Rebel XS looks, feels, and sounds. How does it play in the field?

Thanks to its 13½-ounce body, we toted the XS on its strap for hours with little or no complaint from our shoulders, and its minimal contours slipped easily into a briefcase,



**Command performance:** The by-now familiar Rebel command dial simplifies AE decision making. Unlike some systems that display AE modes by toggling through LCD selections, the Rebel shows you all possibilities at a glance. Notice anything missing? Canon nixed the soft-focus and musical beeper modes of the Rebel II. We liked the former but never touched the latter.



**A pattern for perfect exposure?** Exposure emphasis for Rebel XS' six-zone AE meter is linked to AF sensor in use. System performed perfectly for us. When right AF sensor is activated, metering zones on right exert more influence over exposure. As subject position shifts, different AF sensors are called into use, and metering shifts correspondingly. Above, white areas indicate AF sensors while metering zones that are most responsible for final exposure are white and light gray.

fanny pack, or even an overcoat pocket—major advantages in the field.

In use, the Rebel XS is a different animal than the Rebel II, thanks mainly to the new AF system, one of the most sophisticated in any novice-oriented SLR. Gone is the single, central sensor, primarily sensitive to subjects with vertical lines. Instead, you have a three-sensor, wide-area AF zone. At its center is a cross-type charge-coupled device (CCD) array—familiar from Canon's high-end cameras—which responds equally well to horizontal or vertical lines. In our field tests, it autofocused with far greater efficiency than the older Rebels, even operating nicely for candle-light portraits.

The two outer vertical sensors additionally set this system apart from other Rebels and from most novice-oriented SLRs. They span a 14mm width, a wider expanse than in Canon's premium EOS 10S camera, and only a millimeter narrower than the near-top-of-the-line A2E. The outer sensors focus primarily on horizontal lines, and the off-center compositions they allow often improved our pictures.

The outer sensors also made action tracking noticeably easier, even if you couldn't "pass" a laterally moving subject from sensor to sensor as easily as with the EOS 10S and A2E, with their more sophisticated autofocus systems.

Helpful though they were, the XS' outer sensors play a secondary role to the primary, center cross. Although they focus well on subjects 5 to 12 feet from the camera, they aren't as successful at focusing on more distant ones. If your subject lies farther away than 10 or 12 feet,

we suggest you use the center cross and then, as with most AF cameras, recompose. Lastly, it's only with some hesitancy that the outer AF sensors lock onto vertical, dimly lit, very close, or low-contrast subjects. Again, in these situations, we immediately switched to center sensor and had no problem.

Canon has replaced the familiar infrared AF beam with

#### NEW FLASHMETER PATTERNS



**Top pop:** Like most built-in flash units, the Rebel XS' unit is of pop-gun strength, but flash has the most sophisticated TTL flashmeter of any novice-oriented SLR. Three-zone, four-segment meter uses activated AF sensor to determine exposure. Result? Above, flashmeter weighting (gray area) changes with subject's position in frame.

a penlight-type halogen lamp. The spotlight-like beam is just as effective for autofocusing as the infrared (to 16.5 feet), and it doubles as the flash-system's red-eye-reduction lamp. While the beam worked effectively for

us in dim surroundings, subjects sometimes reacted to its penetrating brightness by squinting. To prevent our human subjects from feeling they were about to be interrogated by an AF assist light, whenever we shot in dim light we focused on anything *but* their eyes and then recomposed.

In our field testing, the Rebel XS's Command Dial-based AE system required minimal use of



**Flash comparison:** Rebel XS has smaller, more streamlined, built-in flash than Rebel II S (rear), because Canon moved AF assist beam from flash housing to camera body. What we really liked? In select AE modes, flash now pops up automatically.

buttons or frequent reference to the upper-deck LCD. The knurled and click-stopped dial is *not* too small to operate easily. It offered quick and efficient AE control. We wouldn't mind if more camera makers borrowed it. (At least one other manufacturer already has!)

The six-zone evaluative meter pattern provided a high



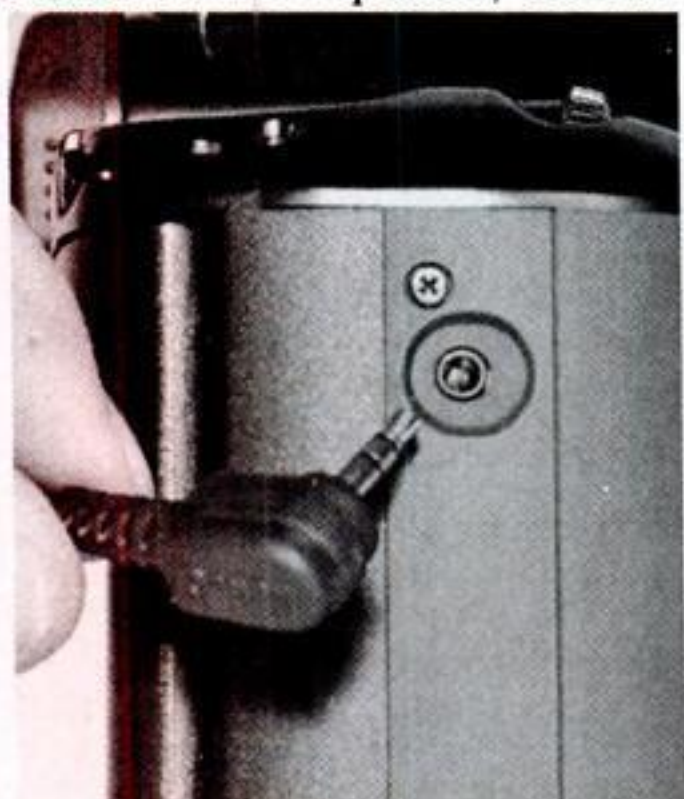
**Running on empty:** Some of Rebel XS' preprogrammed exposure modes (PIC) are great for novices, but advanced users may find them limiting. For instance, using the Sports PIC mode, we tried to stop action of backlit runner with built-in flash, but in Sports PIC mode, flash was disabled! Result? Underexposed picture.



percentage of well-exposed slide shots for us. The new linkage between Rebel AE and AF systems is responsible for part of this success. As in the EOS 10S, A2, and A2E cameras, exposure in the Rebel XS is weighted to the AF sensor in use. It's unusually sophisticated for an entry-level camera and unquestionably effective.

Among its other AE tools, the Rebel XS' alerts and backstops are highly suited to the novice photographer. With safety nets like auto-set flash synch, focus-priority AF operation, camera-shake warnings, film prewind, auto pop-up flash (in select AE modes), and pre-installed Programmed Image Control (PIC) modes (for portraits, landscapes, sports, etc.), Canon makes it difficult for the novice to take an out-of-focus or mis-exposed picture. Prewinding, by the way, draws frames into the film cartridge as they're exposed and saves these frames from fogging should the back be inadvertently opened.

Advanced users will inevitably find the camera's PIC modes limiting. The seemingly capricious settings and lack of user control can be frustrating, but *outside* the PIC modes, advanced users should be pleased with how easily the Rebel relinquishes the AE reins. With features like program shift, manual metering, exposure compensation, AE lock, partial metering, and custom-settable ISO speeds, Canon



**Worth the wait:** We always wondered why Rebels had a Bulb setting but no means of remote shutter release. For intentional blur shots, perhaps? No matter! The problem's solved with Canon's new 1/8-inch jack-style remote-release cable.

## What Price Petite?

With the Rebel XS, Canon has created the smallest, lightest, interchangeable-lens 35mm SLR with flash anywhere. All this svelteness isn't free of charge, however, and when it comes to camera design, less camera can get expensive. Here are a few of the ways you pay for petite:

- By relocating the AF assist beam from the retractable flash housing to the camera body, a more compact flash is possible (see photo, left). As a result, however, you are warned that nearly half the Canon lens catalog (21 lenses) and all lens shades are not recommended for use on the Rebel XS in low light. Why? The lenses and/or shades interfere with the repositioned AF assist beam.
- The two CR123A lithium batteries, popular among the point-and-shoot set, are smaller and lighter than the single 2CR5 lithium used in most EOS SLRs. But two CR123A's may be more expensive than one 2CR5 and may transport up to 15 fewer rolls per battery set (according to Canon specifications).
- That hollow pentaprism is formed of plastic and mirrored glass and is significantly lighter in weight than traditional solid-glass pentaprisms. It transmits less light, however, and the usual means of compensating for a dim viewfinder (more transparent focusing screens that are harder to focus manually, reduced finder magnification, more highly reflective mirror) often compromise other performance parameters.
- As with all cameras using lightweight lithium batteries, you must carry spares, because they just aren't as available as alkalines.
- The lightweight plastic lensmount is really not intended for use with 300mm f/2.8-type giant lenses. For most Rebel shooters who stick to smaller zoom lenses, this is no problem. What's the largest lens we recommend for the Rebel XS? We'd hesitate before mounting anything larger than Canon's three-pound, 80-200mm f/2.8L EF, and we'd make sure to support lens and camera sufficiently.

offers advanced users a full complement of ways to circumvent or just *bend* the system.

This is the first Rebel that lets you engage the self-timer in any AE mode. Previously, the self-timer operated only in non-shiftable Program. Have you ever tried to squeeze yourself into a big family portrait that needed maximum depth of field, only to discover the camera won't set an aperture smaller than f/2.8? It's not a problem with the Rebel XS.

The new single-reading depth-of-field program is much easier to operate than the three-step system common to other EOS cameras (if not quite as useful). With the old system, you must make two distance readings, one of the nearest subject and one of the farthest, before you can press the release a third time to take your pic-

ture. It's time-consuming, and if you forget to spin the Command Dial *out* of the depth mode, the next time you try to take a picture, the shutter won't respond.

The new single-reading depth mode, however, is fast, and the shutter works every time. The AF system locates the nearest and farthest subjects that fall under the three AF sensors, then sets the appropriate aperture and focus point to render them sharp on film, all with a single press of the release.

Speaking of older features that were inconvenient, did you ever try to rewind midroll with the Rebel or Rebel II? We could fill half a page describing and complaining about it. ("Turn Command Dial to ISO setting, press AE lock and exposure-compensation button simultaneously, remove lens..."). Thankfully, Canon has brought

the Rebel up to date and made midroll rewind as simple to use as it is on most cameras: You set the Command Dial to midroll rewind and press one of the camera's two new control buttons. That's more like it.

Canon's Rebel and Rebel II had Bulb settings but no remote-release capability. The XS has both. The remote is simple to hook up and even easier to use (see photo, bottom left). Its thumb-shaped switch, two-foot cord, and standard 1/8-inch audio-jack-style plug are sensible and convenient.

We also welcome the return of the Rebel's full-info viewfinder, which includes a rarity among tyro-lian cameras, namely an easy-to-read, analog exposure-compensation scale.

We were somewhat concerned, however, that the hollow mirror prism would create a dimmer viewfinder image than that of the Rebel II and its solid glass prism. However, the XS viewfinder appears to be darker by only about one-fifth of an EV level. To keep it acceptably bright, Canon compromised by reducing overall viewfinder magnification from 77 to 72 percent (according to our measurements), which intensified viewfinder illumination. We did not find the slight magnifica-



**Pushbutton rewind:** Previous Rebels had tortuous four-step procedure for engaging midroll rewind. Now it's a simple push-button affair.

tion loss a problem.

The new flash system's four-zone/three-point flashmeter—among the most sophisticated flashmeters in any entry-level camera—put exposure emphasis where we wanted it: wherever our subject was in the viewfinder. It consistently delivered well-exposed slides. By expanding flash coverage from 35mm to 28mm and incorporating auto pop-up ability, Canon



ironically offers its most sophisticated built-in flash package in an SLR aimed at beginners.

As with all EOS cameras having built-in flash units, the Rebel XS' on-board flash offers no exposure confirmation. If you're out of flash range (and that's pretty easy with a GN 39 unit), in most AE modes you won't learn about it until the underexposed pictures come back from the lab. Too bad. You may also find it constricting that in the Action and Landscape PIC modes, the flash won't fire at all. Take a tip from our field-testing of the Rebel XS: If you want to stop action with flash, use any mode *but* Action.

Speaking of action, when it got fast and furious, the Rebel XS responded famously. We had little or no trouble finding the smaller shutter release button, for example. Action-tracking with the predictive AF focusing system was surprisingly good for an entry-level camera. The readouts in the new, smallish LCD panel were easily legible at arm's length.

One of the pleasant surprises in shooting with the Rebel XS turned out to be the GR-80TP accessory grip extender. If you're a photographer with jumbo-sized paws, you may find it a necessity. Made of polycarbonate plastic, the grip's nine ounces are a small price to pay for the resulting convenience.

### Tips for success with the XS

- In backlit situations, always switch to partial metering and spot focus.
- If you have largish hands, get the accessory grip.
- Use the Green Zone rather than Program to take advantage of auto pop-up flash.
- If the flash pops up and you want ambient light only, press it back down and you're in a flash-off mode.
- If a noncentered subject is closer than 5 or farther than 12 feet, don't attempt to catch it with the outer AF sensors. Use the central cross-type sensor, lock focus, recompose, and shoot.
- To engage the partial meter, remember to remove your finger from the shutter release.



**1) Easy on the hands:** Rebel XS contains 20 percent fewer components and only 80 percent of the bulk of Canon's Rebel II. Result? For most of our testers, it was easy to hold and shoot. Photographers with bear-sized paws should check out the...

### The Rebel XS: A gripping tale in 4 parts



**...3) A tripod is built in!** Legs built into new XS grip extension unfold to form convenient tabletop tripod, which we found a delight to use. In some configurations, however, it was a torture to remove because of...

What's so convenient about it? There's a built-in surprise: A tabletop tripod that's fast to set up, easy to operate, and always on hand. It's one of the fastest ways we know for catching dramatic, low-angle grabshots. Using a wide-angle lens, we pulled open the tripod legs, set the camera on the ground, and popped away with the new remote release. Of course, it's also great for shooting in low light when shutter speeds are too slow to handhold.

The XS stood up to our scrutiny—and took many great pictures for us in the bargain: box after box of well-exposed, well-



**...2) Grip extender:** Attached to camera base, new Rebel grip extension (arrow) blocks access to battery compartment and camera's tripod socket, but may improve camera handling and feel for some users. For us, nine ounces of additional weight was not a problem, especially because...



**...4) Strap attachments!** When grip extension is used with wrist and neck straps, changing batteries or using a regular tripod becomes a juggling act. What do you do with the dangling grip extension? Our opinion? It's a small price to pay for the convenience of the built-in tripod.

focused slides. We were especially pleased with the flash shots. To test it further, we briefly handed the camera over to a photographically-inclined 7-year-old, and put him in a playroom full of other rough-and-tumbling youngsters.

After watching the child pop off three rolls in 30 minutes, our opinion about the handling characteristics of the Rebel XS was reconfirmed: It's among the few interchangeable-lens SLRs that operate as easily as a point-and-shoot. Also, 95 percent of the slides in those three rolls, all shot by flash, were in sharp focus and well exposed.

As with most multizone metered cameras, the Rebel XS provided us with automatic exposure compensation in backlit situations. As long as the backlighting wasn't too drastic, the system worked fine and our pictures showed good detail in otherwise shadowed subjects. With very strong backlighting, however, as expected, the meter-supplied compensation wasn't adequate, and our subjects became lost in shadow.

In these situations, we simply used another of this camera's useful AE tools: the partial meter. When you press the AE lock button on the camera back, you also get center-area AF and partial metering. The three features act in concert to effectively tackle the most dramatically backlit subjects.

While the partial metering is very welcome, it's a little pesky to operate. You must half-press the shutter release to wake up the AE system, then remove your finger from the shutter release, then press the partial metering button, and finally repress the shutter release to take your picture.

Finally, the XS' instruction manual is excellent. It's one of the best designed around, with clear illustrations and even clearer English. The opening pages not only show the camera with feature and control labels, but the labels include page references indicating relevant sections farther on in the manual. A mini-glossary of common photographic terms also helps the beginner to gain a better understanding of shooting basics.

While the lack of full control over features like meter selection, film advance rate (single vs. continuous frame), and shutter operation (focus vs. release priority) may frustrate some advanced users, the Rebel XS offers AF and AE systems well aligned to the needs of the novice, student, or even the advanced amateur on a budget. If that sounds like you, you owe it to yourself to at least look at this camera. When all is said and done, we'll be very surprised if it doesn't meet the same enthusiastic response that the first two scions of this extremely popular line enjoyed. ●



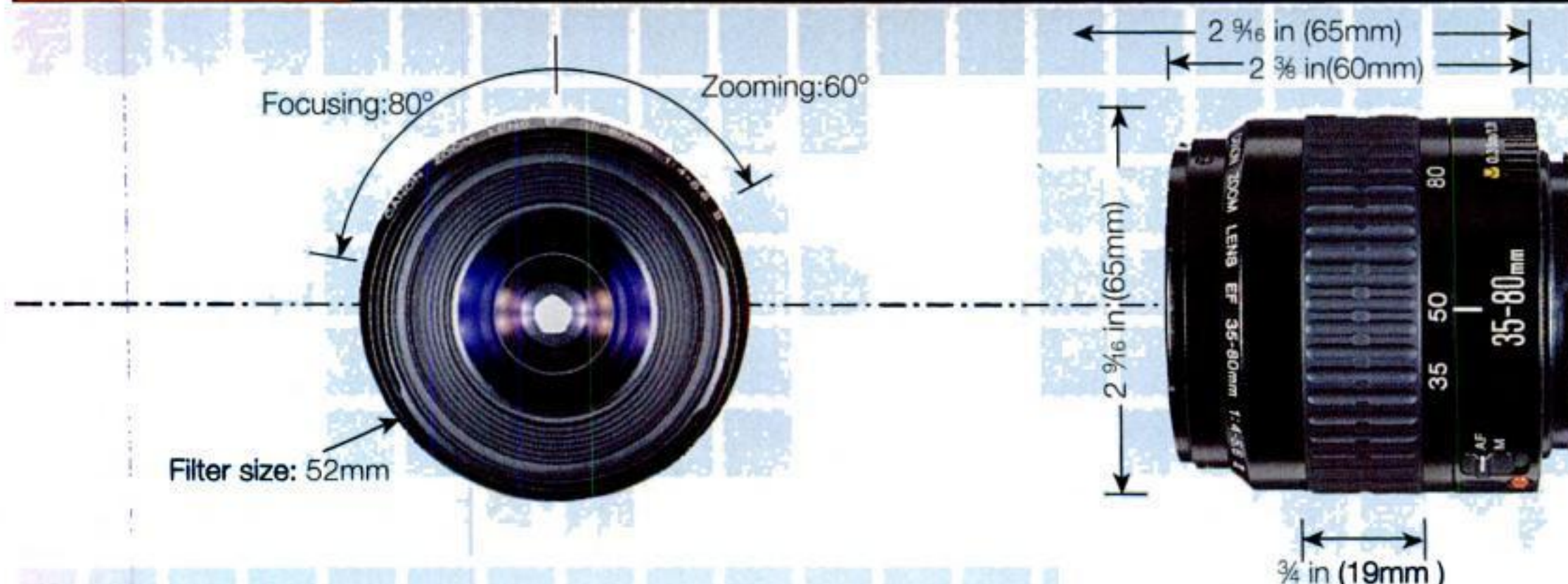
# TEST

# CANON EF 35-80mm f/4-5.6 II

Serial #: 60241540

Mount: Canon EOS

Available mount: Canon  
Price: \$170  
Included accessories:  
Lenshood



EACH SQUARE EQUALS 1/2 INCH

## SPECIFICATIONS: (tested values in *italics*)

Focal length: 35-80mm (37.77-81.27mm)

Maximum aperture: f/4-5.6 (f/4.10-6.08)

Construction: 8 elements in 8 groups

View angle: Diag 63°-30°, Horiz 54°-25°, Vert 38°-17°

Minimum aperture: f/22-32

Click stops: 1/2 stops from f/4 to f/32

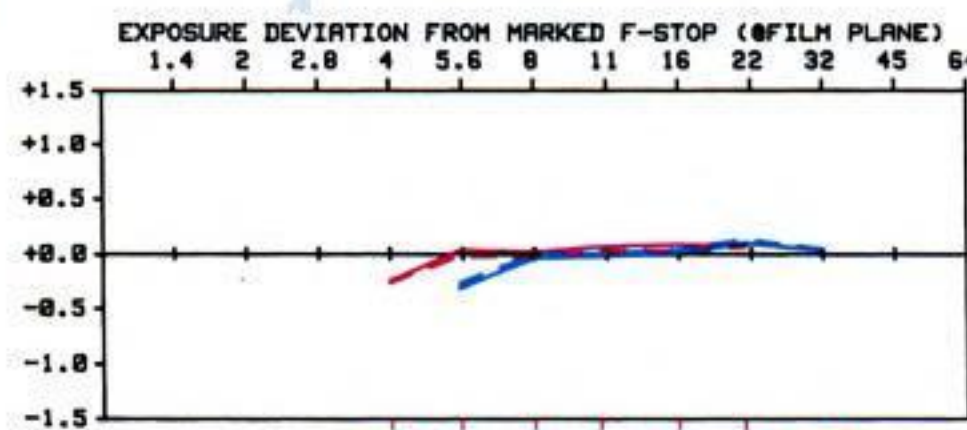
Number of blades: 5

Scales: None. Focal lengths marked at 35mm, 50mm, and 80mm.

Zooming: 60° clockwise to 80mm

Focusing: 80° counterclockwise from infinity to close focus, 1 ft 2 1/4 in (0.38 m)

Weight: 5 5/8 oz (159 g)



Exposure at film plane is very accurate. Slight underexposure at maximum aperture due to light falloff. Solid line is infinity focus, dotted line is closest focus; all exposures will fall in between.

**Distortion:** @ 35mm, 2.9% barrel; @ 50mm, normal; @ 80mm, 1.5% pincushion.

**Lateral color:** Moderate, intense color at 35mm may affect picture quality. Color is slight by mid-focal length and virtually gone by 80mm.

## Subjective Quality Factor

Tangential — Sagittal KEY: A+ A B+ B C+ C D F

**@ 35mm**

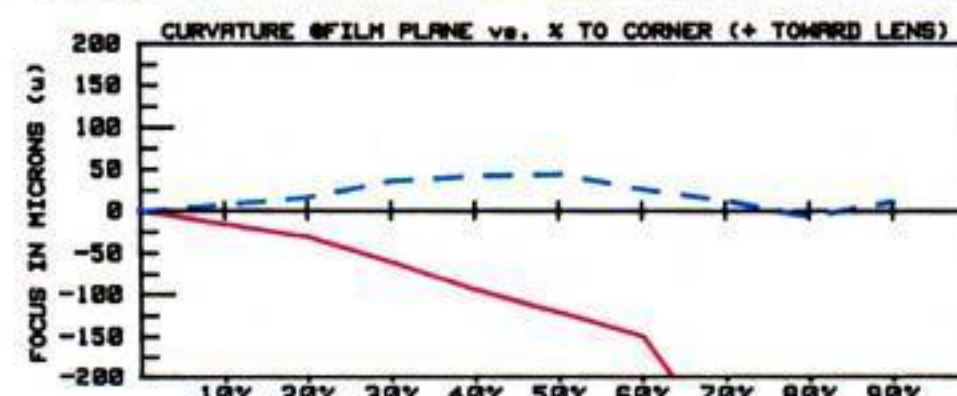
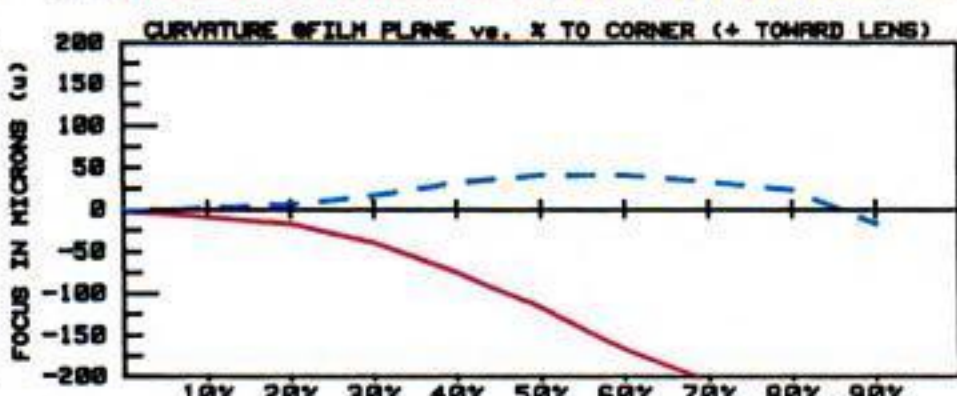
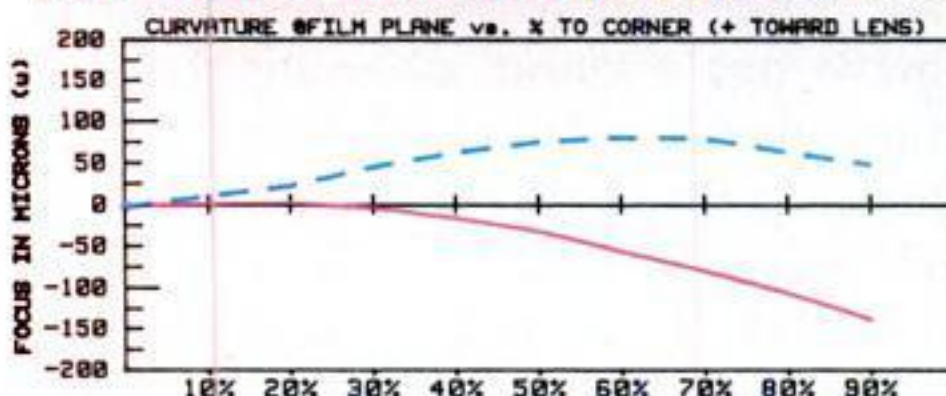
MAG	4	5	6	8	12	17	22
Size	3.5x5	4x6	5x7	8x10	11x14	16x20	20x24
4.0	99.0	98.4	97.7	96.0	91.3	83.7	75.2
5.6	99.5	99.3	98.9	98.1	95.9	92.0	87.2
8.0	99.5	99.2	98.8	97.9	95.4	91.1	85.9
11.0	99.4	99.1	98.7	97.6	94.8	90.0	84.1
16.0	99.3	98.9	98.4	97.2	93.8	88.2	81.6
22.0	99.1	98.6	98.0	96.4	92.3	85.4	77.6

**@ 50mm**

MAG	4	5	6	8	12	17	22
Size	3.5x5	4x6	5x7	8x10	11x14	16x20	20x24
4.5	98.3	97.3	96.2	93.3	86.0	75.0	63.5
8.0	99.5	99.2	98.8	97.9	95.3	91.0	85.6
11.0	99.6	99.3	99.1	98.3	96.3	92.9	88.6
16.0	99.4	99.1	98.6	97.6	94.8	89.9	84.1
22.0	99.1	98.6	98.0	96.5	92.3	85.6	77.7
27.0	98.9	98.2	97.5	95.6	90.5	82.5	73.4

**@ 80mm**

MAG	4	5	6	8	12	17	22
Size	3.5x5	4x6	5x7	8x10	11x14	16x20	20x24
5.6	97.8	96.6	95.2	91.7	82.8	70.0	57.5
8.0	99.1	98.7	98.1	96.6	92.7	86.2	78.6
11.0	99.4	99.0	98.6	97.6	94.7	89.8	83.9
16.0	99.3	99.0	98.5	97.4	94.3	89.1	82.8
22.0	99.1	98.6	98.0	96.4	92.3	85.4	77.5
32.0	98.5	97.6	96.6	94.1	87.6	77.5	66.8



**Hands on:** Among the lightest of all 35mm zooms, this is also small and easy to handle. Wide, rubberized strip on zoom ring assures gripability. Zoom action is smooth and moderately well damped. No distance or depth-of-field scales, but zoom settings are large and well marked. Close-focus limit is also labeled. This is one of the few AF lenses we can think of that has no manual-focus ring; after setting the switch to "MF," you simply spin the naked front lens barrel—of which there is precious little (1/4 inch) at the lens' 50mm setting.

**In the lab:** SQF performance was quite good, with excellent showings at the 35mm and 50mm settings, and a good showing at 80mm except at maximum aperture. Field curvature was normal at 50mm and 80mm, with the 35mm setting showing little curvature (even better). Very visible barrel dis-

tortion at 35mm setting, but this was offset by excellent performance at longer focal lengths; distortion was nearly nonexistent at 50mm, and there was noticeable pincushion distortion at 80mm.

**In the field:** Lens produced sharp, contrasty slides in front-lit conditions, with slightly less resolution at wide and narrow apertures of 80mm focal length. Backlighting showed flare at all focal lengths with little improvement from stopping down. Long end also displayed vignetting from f/5.6 through f/11, while corner falloff was gone from 35mm setting by f/5.6 and from 50mm setting by f/8.

**Conclusion:** The light weight, excellent SQF performance, and astonishingly low cost of this lens are nothing less than groundbreaking among amateur-oriented optics. Pros will rightfully think twice

because of its noticeable distortion at the 35mm setting, flare in backlit conditions, and lack of distance scales or manual-focusing ring; but for everyone else, it's probably a perfect starter lens.

### Macro/Close-Focusing

**Max MAG:** (all distances to lens)

1:7.9 @ 35mm (10 in [0.26 m])

1:4.0 @ 80mm (10 1/2 in [0.27 m])

**@ 35mm:** Center sharpness average at f/4 and f/5.6, above average from f/8 through f/22. Corner sharpness is average at all f-stops. Dominant barrel distortion will limit some close-up applications.

**@ 80mm:** Center sharpness average at f/5.6 and above average from f/8 through f/32. Corners are almost the same, with optimum performance from f/11 to f/22. Noticeable pincushion distortion.



# Letters

## Assault on batteries: More mercury muddle

### Cold Storage?

At present I own five cameras and a couple of lightmeters that use the now

(mostly) discontinued EPX 625 mercury battery.

I have access to purchasing several.

Questions: What is the best way to store them? How long would the shelf life be?

R.L. Reighn  
Penns Grove, NJ

*According to Eveready, mercury cells need to be stored at no lower temperature than 32°F. If kept wrapped in a plastic bag to minimize condensation*

*on them, they should last as long as eight years this way. Be sure to warm them up slowly and dry any condensation off them before putting them in your equipment.*

### Leica SL-2, too

Your article ("Phototronics," Jan. '94, page 18) refers to the Leicaflex SL being "threatened with electronic extinction..." along with other cameras. You did not specifically mention the Leicaflex SL-2. Is this camera different electronically from the SL?

Dr. Mark V. Fonda  
Hampton, CT

*The Leicaflex SL and SL-2 use the same batteries and would both be affected the same by the unavailability of mercury batteries. James Bailey says he didn't list all the cameras that would be affected because "my column would end up looking like a phone book."*

### Nicad alternative

Why not nicads? Yes, I know that they would be limited in the amount of charge they could hold in such a small size and would require a new type of charger.

As I am sure you are aware, the discharge curve for nicads is more like that of the mercury cells than the alkalines. It is just lower on the voltage range. But what would appear to make this a viable alternative is that the approximately 1.2 volts of the nicads appear to be within the tolerance of the meters.

Is there anything to this, or is it just wishful thinking?

J. David Tucker  
Van Nuys, CA

*Button nickel-cadmium cells may work in your camera. We haven't tried them but Varta lists two, the 30DK, which is about the size of a 675, and the 60DK, which is about the size of a 625. You would need to rig a 14-hour charger supplying 3 milliamperes for the smaller cell and 6 milliamperes for the larger one.*

*These cells would run down in storage as quickly as other NC cells. Where can you get these cells? Try dropping a line to Varta Batteries, Inc., 300 Executive Blvd., Elmsford, NY 10523.*

*continued on page 74*

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The PG4001ML has a 40 watt modeling light with an on-off switch independent of the power switch. The controls also include an on-off switch for the built-in photo slave; power selector switch with settings for full,  $\frac{1}{2}$  and  $\frac{1}{4}$ ; test button; ready light; sync cord; and fuse protection against overload. Each light also comes with its own remote control.

It operates the power selector, flash-to-test switch, sync jack to photo slave, and power on-off switch. The remote has a battery check.

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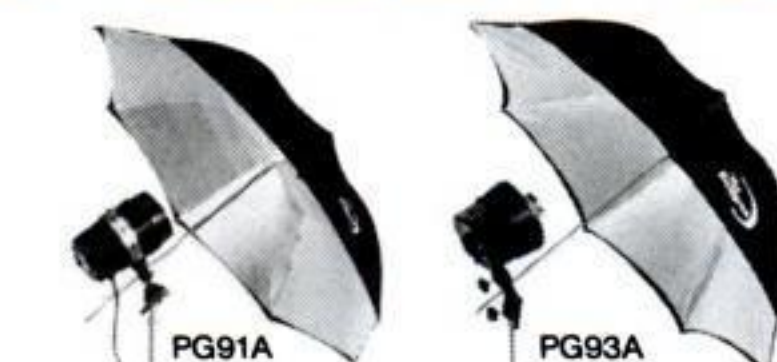
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**PG4-BA Four Foot Boom Arm.** . \$69.95 (Arm only)



# Photo tronics

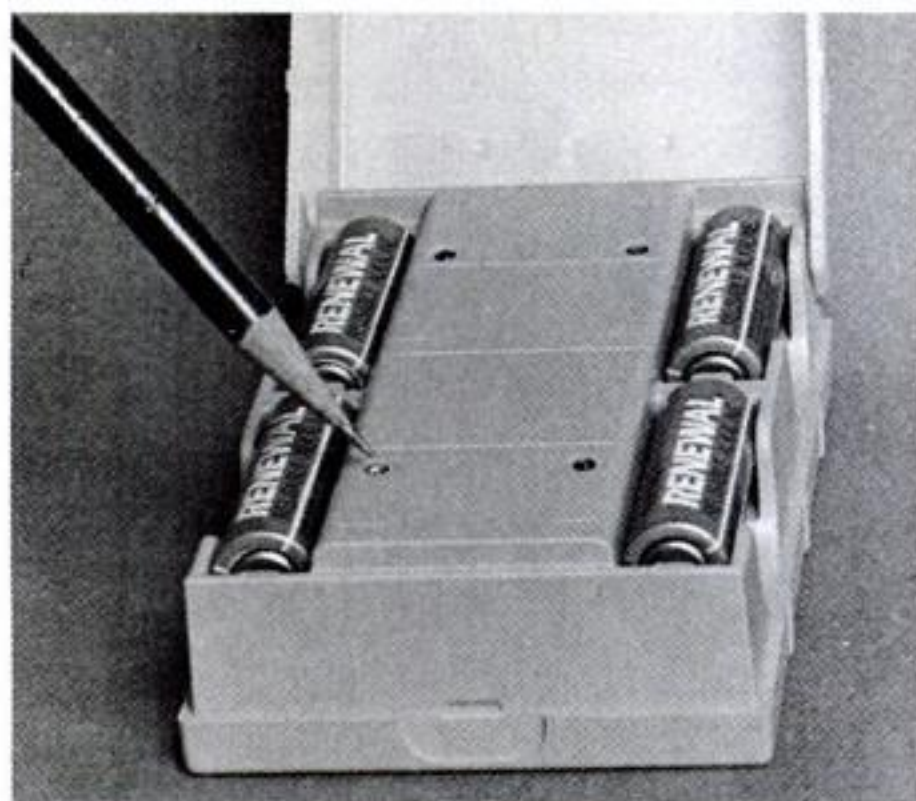
Rechargeable  
alkalines:  
Are the latest  
kind any better?



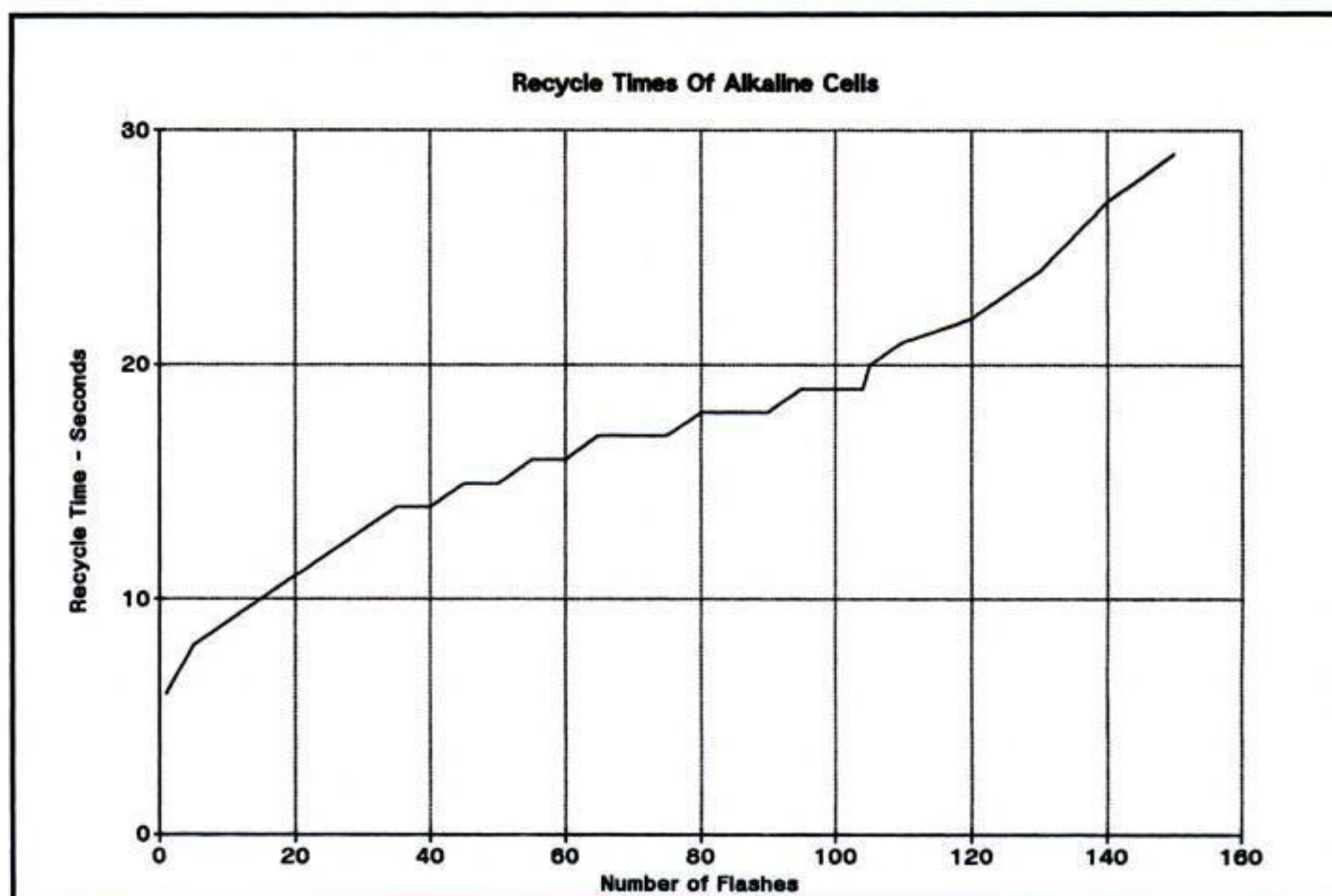
James Bailey

A few months ago Rayovac Corporation released its new Renewal rechargeable alkaline battery system with a flurry of high-visibility television and print ads. Its promotions said that the Renewal batteries, available in D, C, AA, and AAA sizes, could be recharged as many as 25 times and, being alkaline cells, could even be used to power equipment on which nickel-cadmium batteries would not perform well or might cause damage.

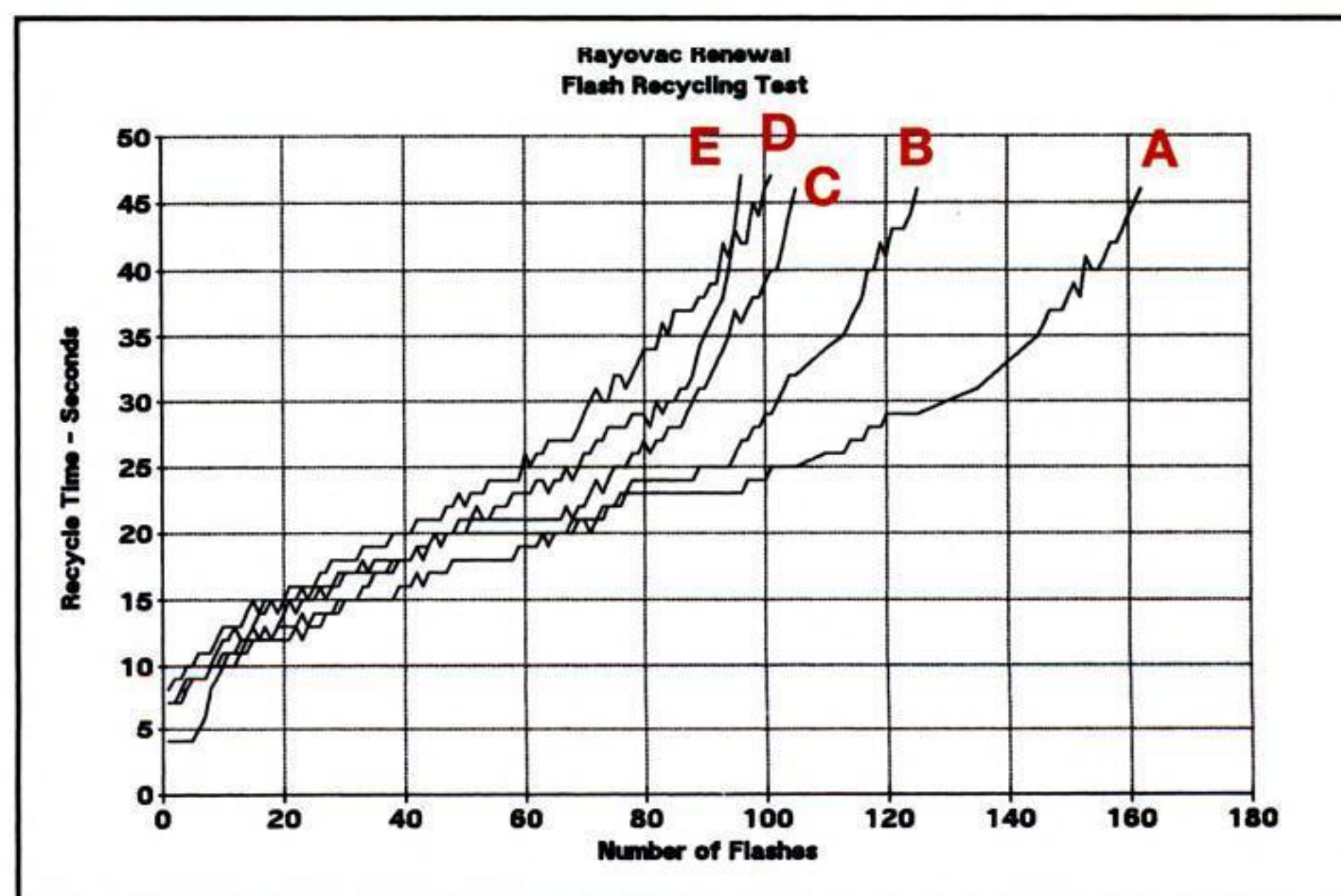
Actually, rechargeable alkaline batteries aren't anything new. You could buy them a couple of decades ago. I had never used or tested them, but I believe they were fussy items at the time and that the user had to be very careful not to discharge them too far. It apparently didn't take much abuse



**Getting charged up:** Rayovac Renewal Alkaline Charger has an LED opposite each battery compartment to indicate status of cells being charged.



**Old alky:** Nonrechargeable alkaline cell gives about 150 flashes before recycling time nears 30 seconds. Then it's time to chuck it.



**New Rayovac Renewals:** These alkaline cells are rechargeable all right, but it's a case of diminishing returns. Line A shows fresh cell performs nearly as well as a nonrechargeable, but successive recharges (B, C, D, E) indicate reduced performance (see text).

to render them unchargeable.

It's likely that most users found these operating restrictions too much of a bother because batteries of this type have been discontinued for quite a while. Battery-charging technology at that time was also less sophisticated than it is now.

Based on the ads, the Rayovac Renewal batteries looked good. Maybe they had something here, so I decided to put some AA's through our flash-recycling tests to see how well they really performed.

Following our usual procedure, I installed AA Renewal cells in a medium-sized shoe-mount flash. The flash is fired every 60 sec by a computer,

which then records the recycle time after every shot. I stop each run when recycling reaches 45 sec.

From the two graphs here you can see that on the first rundown the Renewal cells gave about the same number of flashes as I got from a set of regular alkaline cells in an earlier test. The recycling times for both the alkaline and the Renewal cells increased at about the same rate.

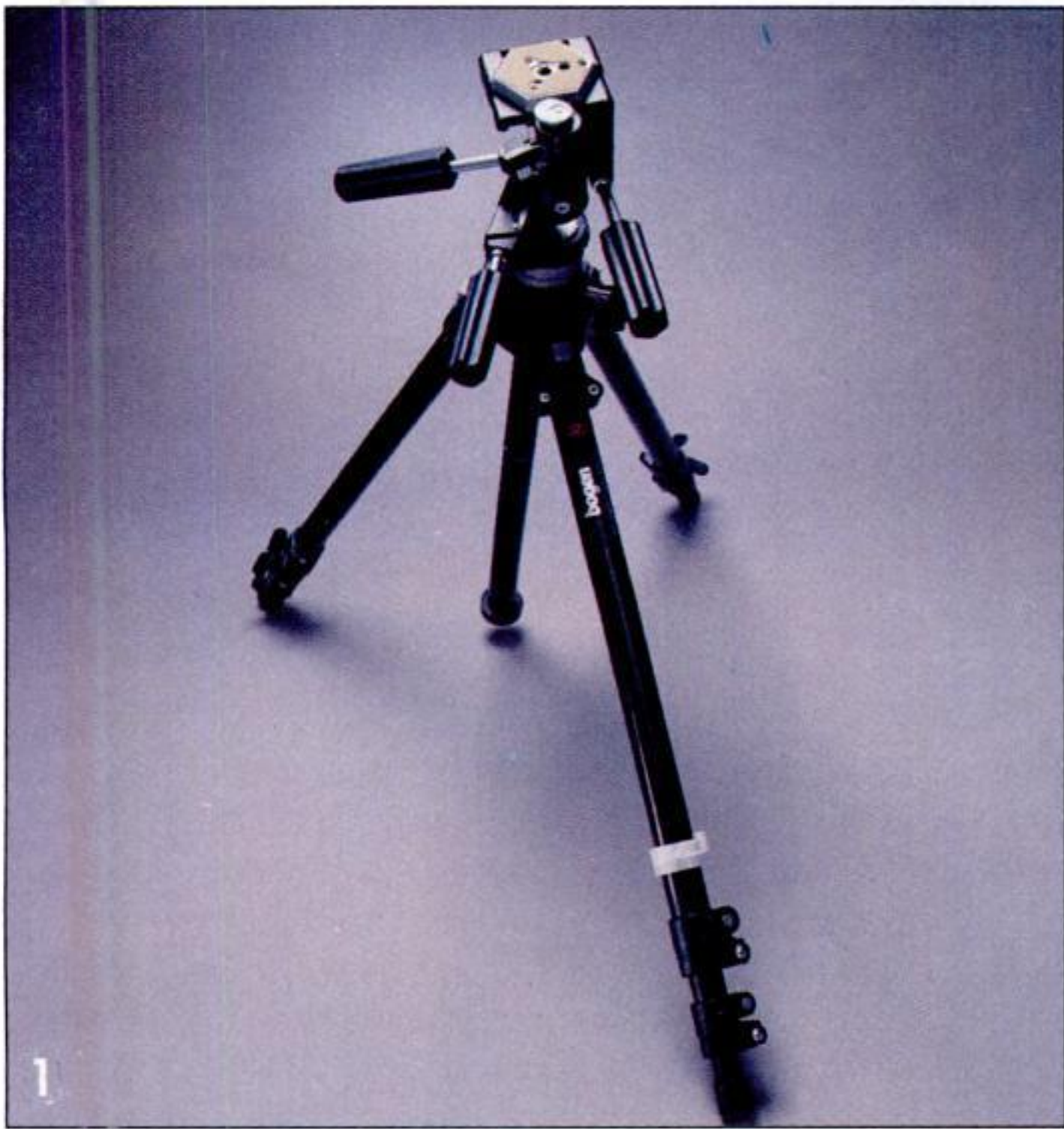
I then recharged the Renewal cells and tested them four more times. As you can see on the Renewal graph, at least for the first 50 or 60 shots they worked nearly as well on these trials.

But as more shots were fired, the

*continued on page 158*



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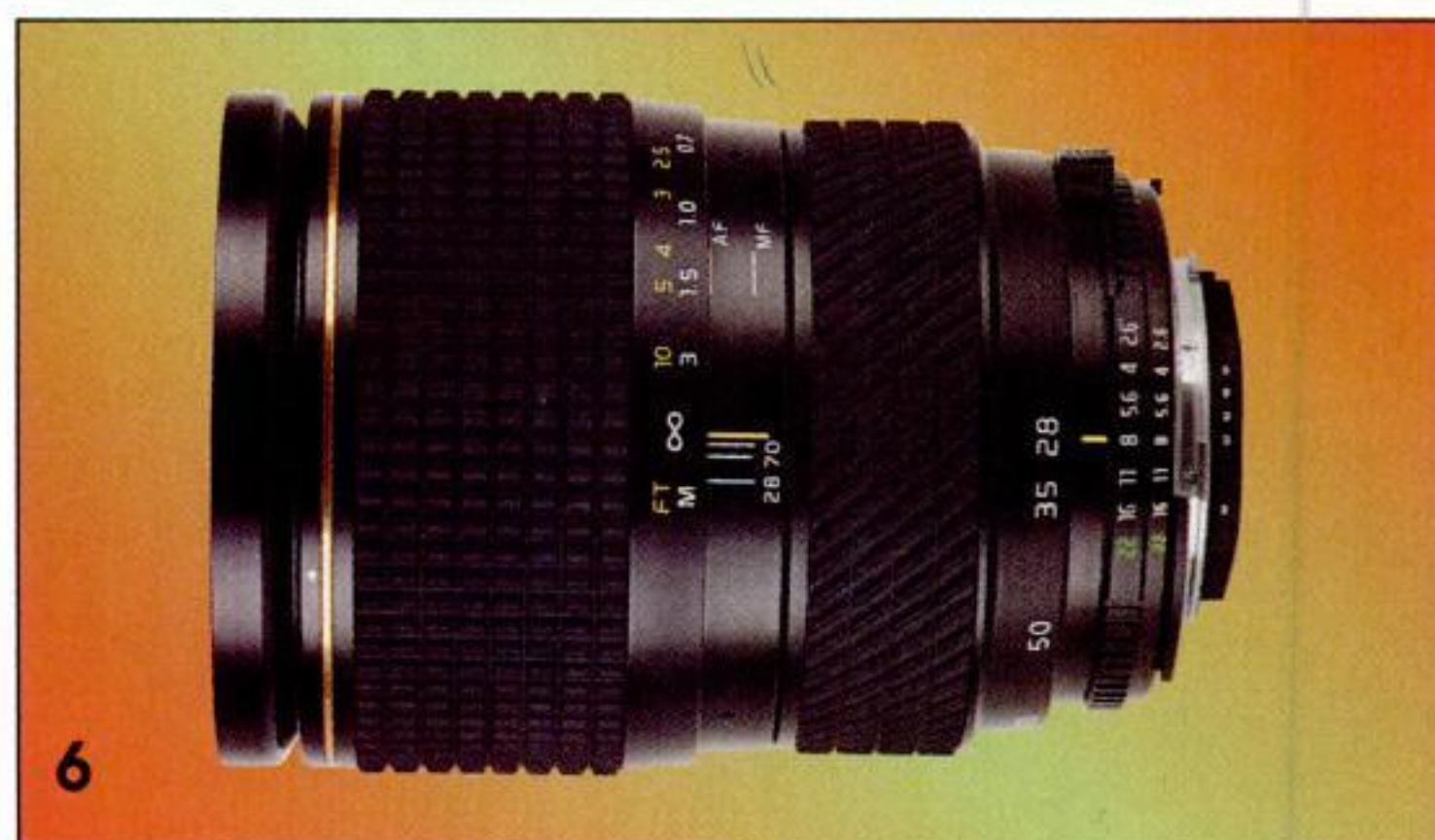
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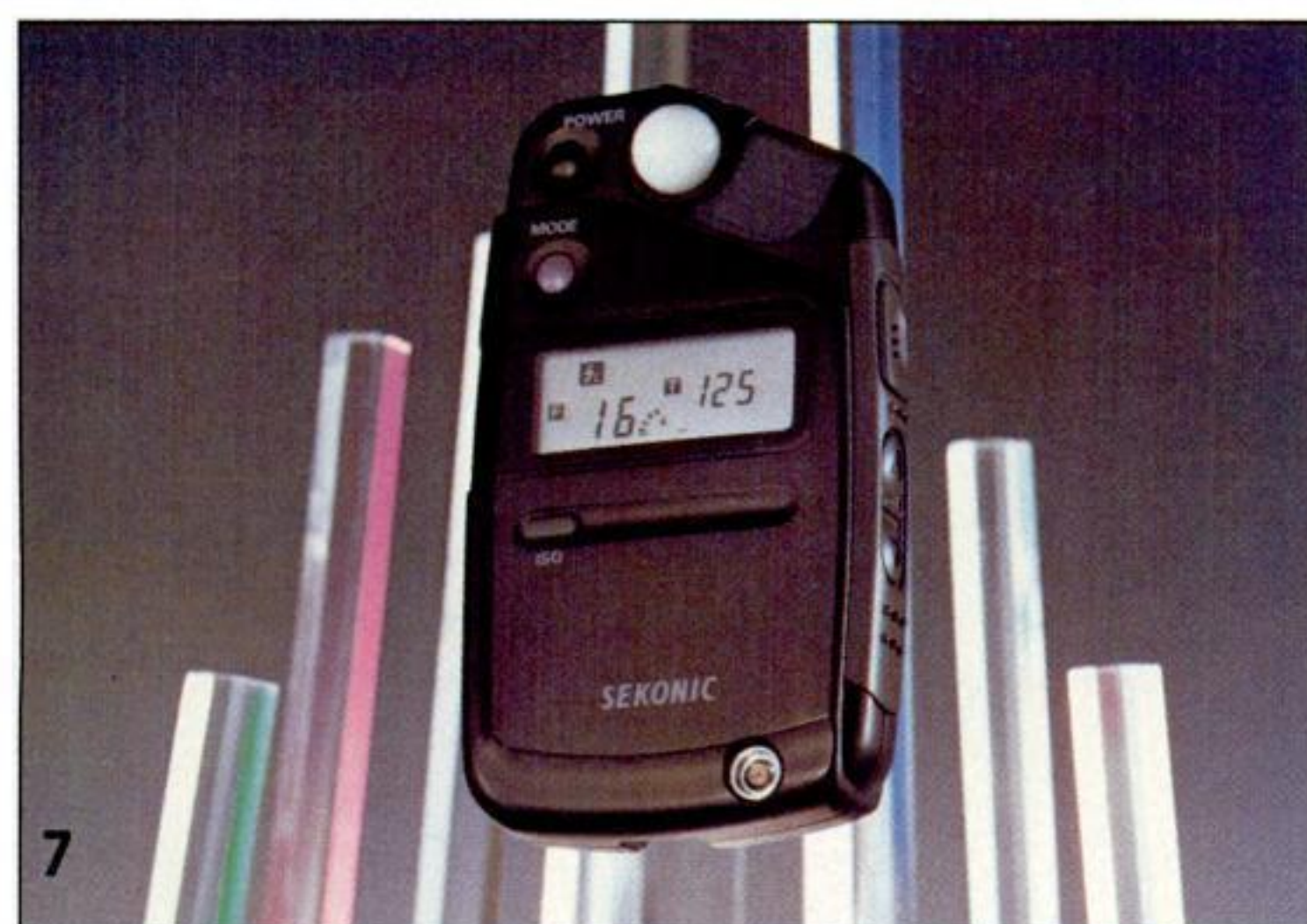
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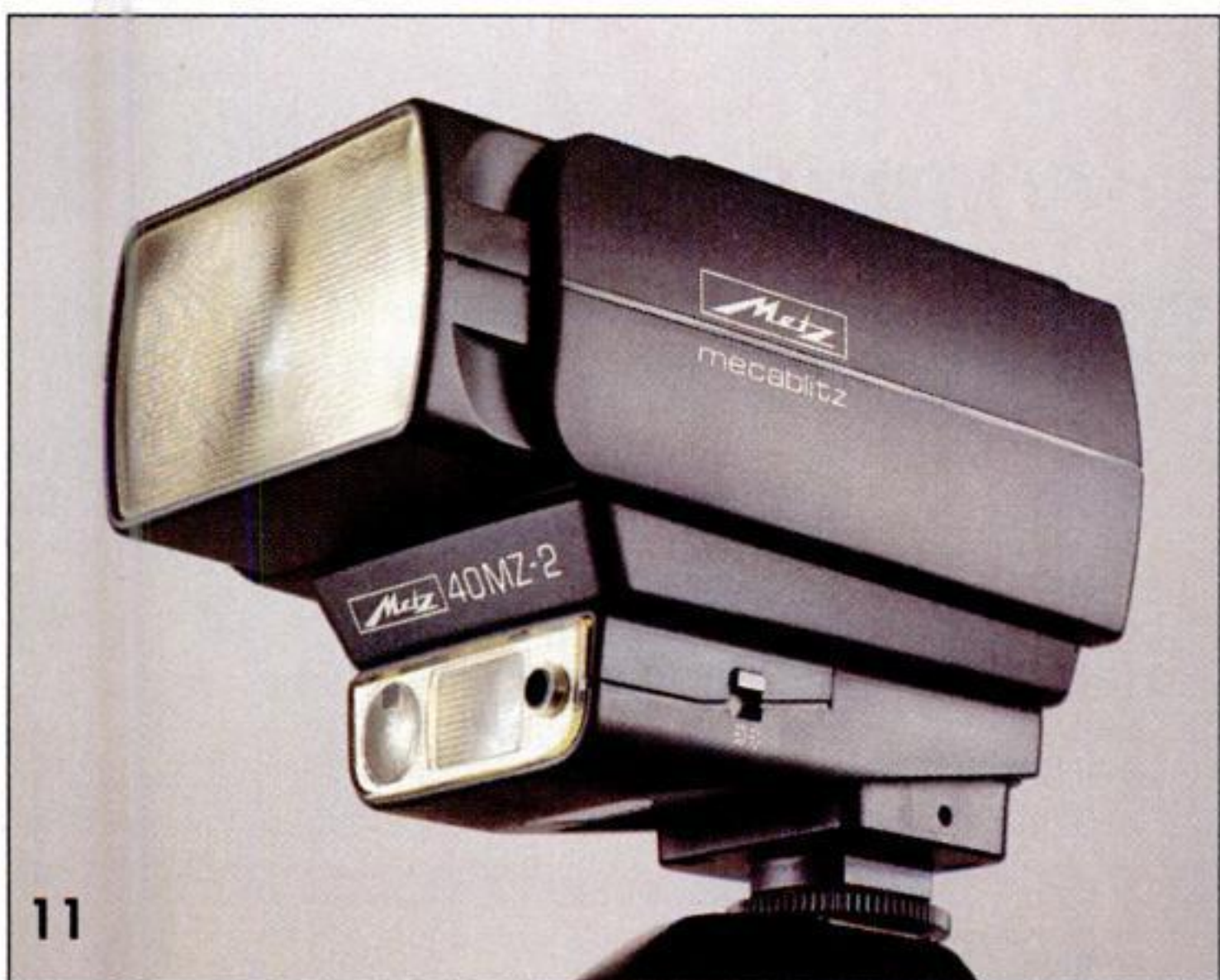
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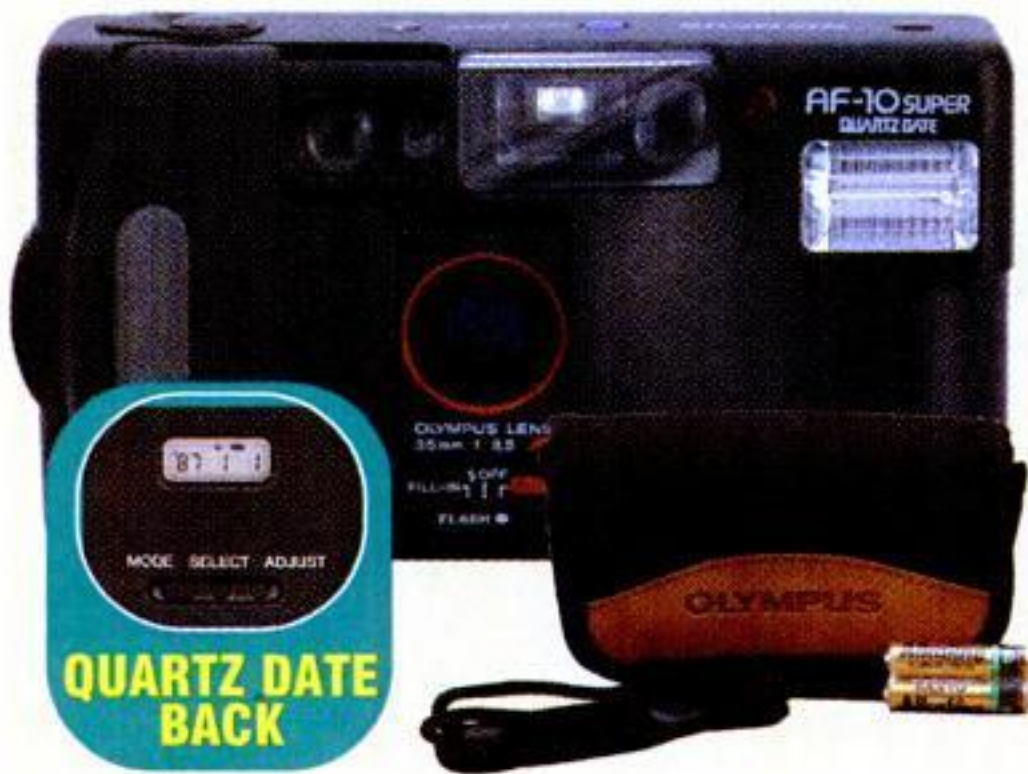
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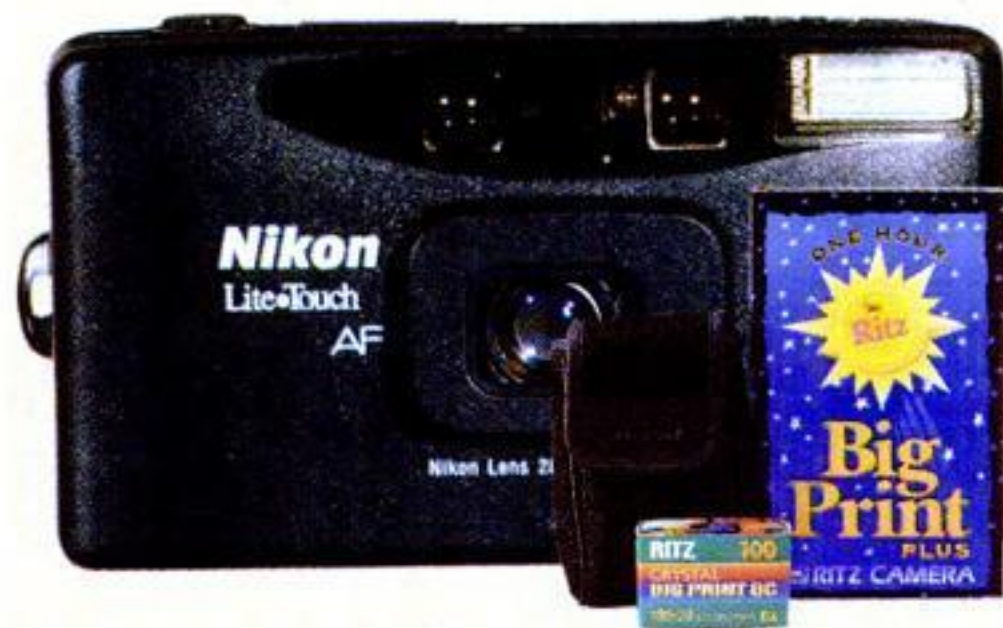
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Prices in this ad expire July 31, 1994



continued from page 25

bargains. But suppose you have some older, prized lenses being used presently as paperweights or ready for the garbage because you have no body on which they fit? Maybe you own two camera-body systems and would like to use lenses for one camera system on another. Or do you find



**Putting a Maxxum in an un-Maxxum mode:** How do you prepare an xi Maxxum to work with a non-Maxxum lens? Push spot (or AEL) and function buttons while sliding main switch to "on" position. Having three hands helps, but this is how you do it with two. (See text for directions for si cameras.)

your camera system just doesn't have the particular focal-length lenses you want? In just about every case, these adapters can be a camera, life, and



**Do you lose sharpness with converters?** 18mm f/4-4.5 Samyang on Minolta Maxxum provided this satisfactory result when set to 18mm and f/4. However, true focal length was about 21mm (see text).

money saver.

Example: Minolta doesn't make an extremely wide-angle zoom such as an 18-28mm. But some time ago, I did acquire an 18-28mm Samyang for a Pentax K-1000. With a PK to Minolta Maxxum adapter, I was immediately in business. While I must close the lens to shooting aperture and focus manually, this is no big deal since wide-angle focal lengths have amazing depth of field anyhow, and there is little reason to shoot at small apertures. And now that I've got the converter, most of the Pentax, Ricoh, and

Chinon lenses I come across can work on the Minolta Maxxums!

Some warnings. First, while the converters to fit Canon EOS cameras will work immediately, those for newer-model Maxxums often will not due to a protective lock, which makes it impossible to take pictures without a lens in place having the proper electric connections. Here's how you bypass it. With the 7xi and 9xi, press the AE lock and function buttons at the same time while sliding the main switch to on. With the 700si, press the spot and card buttons instead. (Sorry, you can't use non-Maxxum-mount lenses on the 3xi or 400si.) Then the cameras will work with lenses mounted via converters.

If you use lens converters to fit Minolta AF lenses to other camera bodies, the lenses can only be used at maximum aperture since Minolta AF lenses have no aperture controls.

We've noted that some converters do require you to alter exposure. This may be as great as 1½ f-stops, so it's important to find out and, if necessary, correct for it. Take a meter reading with your regular camera lens of a blank wall or clear blue sky. Make a second reading with the lens plus adapter at the same aperture. If read-



**How much focal length did I lose?** Here is 18mm focal-length photo using 18-28mm f/4-4.5 Samyang lens mounted directly on Pentax PZ-1.

ings vary by more than a half stop, use your exposure compensation or manual ISO override to provide the same readings with the adapter as with the regular lenses.

Will you lose image quality when using these converters? Certainly not with those having no optical glass. However, the first series of adapters may show a slight loss and, in some cases, vignetting (although we didn't experience any). But I didn't consider the loss of great importance with the lenses and camera bodies I tried.

Here's another sticky wicket. The converters with optical elements are

in reality mild-power teleconverters, which increase focal length slightly.

How slight is slightly? With the 18-28mm f/4-4.5 Samyang lens, it's about 17 percent. The lens with Pentax PK to Minolta Maxxum converter works out to be about 21-31mm. While this is somewhat dismaying, the lens is still an ultrawide-to-wide zoom. With tele lenses or tele zooms, a modest gain in focal length can be all to the good, providing you with slightly longer focal lengths than you bargained for.

As you know, teleconverters change aperture as well. However, the loss is a negligible one—around one-quarter f-stop with the Samyang lens. You needn't worry about any additional exposure correction. In almost all cases, your SLR's TTL meter (if you use one) will automatically take care of any slight adjustments.

While I haven't examined the lens converters for each camera, I believe that they do have optics of about the same strengths.

Lastly, some lenses may not fit some converters if the lens' size is too great or the rear lens element protrudes into the adapter. This is a rare happening, but it might occur, in which case you'll have to return the



**What a 50mm lens sees:** Here, for comparison, you have the area covered by a normal focal-length lens.

converter to the store.

So don't let your lensmount or purse hobble you. There are plenty of lens possibilities for the enterprising SLR owner, great bargains to be found and enjoyed—as well as a much broader range of lens choices than you may have thought possible.

*"A good photograph, I think, is one which conveys to the observer something he has not seen, known, or thought of before."*

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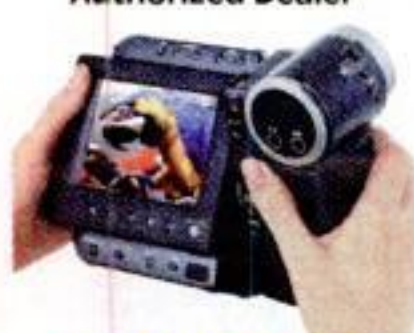
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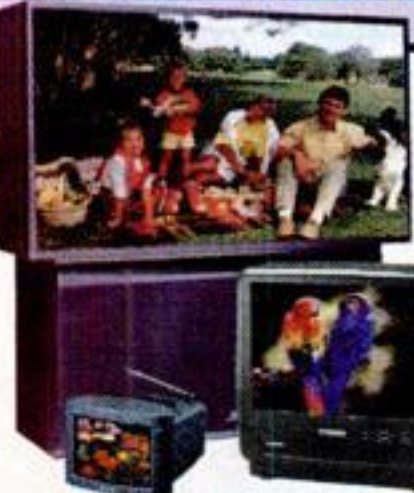


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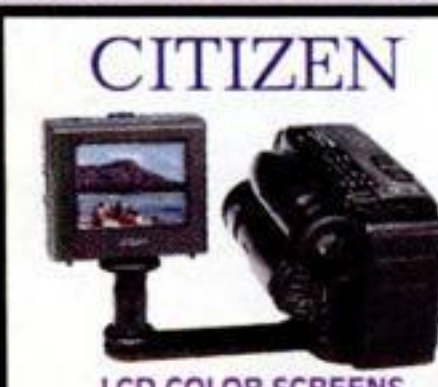
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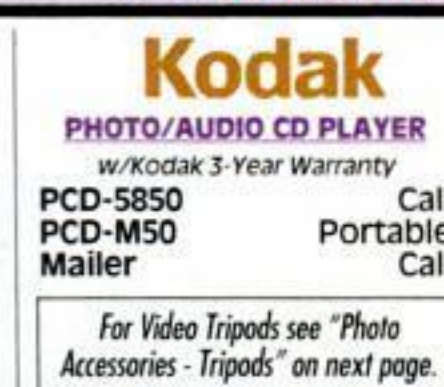
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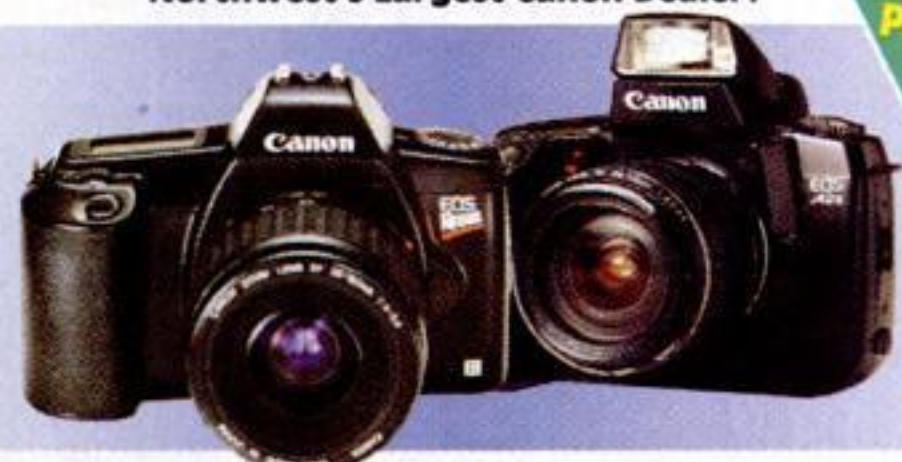


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- AF 24-50 f4.5-5.6
- AF 28-70 f3.5-4.5 UC
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- AF 28-105 f4.5-5.6
- AF 35-80 f4.5 DL

- AF 28-200 f3.8-5.6
- AF 35-135 f4.5 UC
- AF 70-210 f4.5 UC
- AF 21-35 f3.5-4.2
- AF 24-50 f4.5-5.6
- AF 28-70 f3.5-4.5 UC
- AF 28-70 f2.8
- AF 28-105 f4.5-5.6
- AF 35-80 f4.5 DL
- AF 35-135 f4.5 UC
- AF 70-210 f4.5 UC
- AF 70-210 f4.5 APO UC
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- AF 75-300 f4.5 APO UC

\* Available in Pentax AF mount

\*\* Not available in Nikon AF mount



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- SL 400 f5.6
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- SXZ 28-70 f3.5
- SXZ 28-105 f3.5
- SXZ 28-200 f3.5
- SXZ 35-70 f3.5
- SXZ 60-300 f4.0
- SXZ 70-210 f4.0
- SXZ 80-200 f4.5
- 2x Teleconverter
- ATX 24-40 f2.8
- ATX 80-200 f2.8 APO
- ATX 100-300 f4.0 APO
- ATX 150-500 f5.6 APO
- ATX 90 f2.5 Macro
- Extender for ATX 90
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- AF 20-35 f3.5
- AF 28-70 f2.8
- AF 28-200 f3.5
- AF 70-210 f4.0
- AF 60-300 f4.0
- AF 75-300 f4.5
- ATX AF 100 f2.8 Macro
- ATX AF 24-40 f2.8
- ATX AF 28-70 f2.8
- ATX AF 80-200 f2.8 APO
- ATX AF 300 f2.8 APO
- ATX AF 400 f5.6 APO

### AF FOR CANON

- AF 20-35 f3.5

- AF 28-70 f2.8
- AF 70-210 f4.0
- ATX AF 24-40 f2.8
- ATX AF 28-70 f2.8
- ATX AF 80-200 f2.8 APO
- ATX AF 400 f5.6 APO

### AF FOR PENTAX

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- ATX AF 28-70 f2.8
- ATX AF 400 f5.6 APO

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- 28-200 f3.8-5.6 ASL
- 70-210 f4.0-5.6
- 70-210 f3.5
- 35-105 f2.8 ASL
- 35-135 f3.5-4.5
- 35-105 f2.8 ASL
- 60-300 f3.8-5.4

### AF FOR MAXXUM, NIKON, PENTAX

- AF 24-70 f3.3-5.6
- AF 28-70 f3.5-4.5
- AF 70-210 f4.0-5.6
- AF 35-90 f4.0-5.6
- AF 28-200 f3.8-5.6 ASL
- AF 35-105 f2.8 ASL
- AF 70-210 f2.8 LD
- AF 70-300 f4.0-5.6
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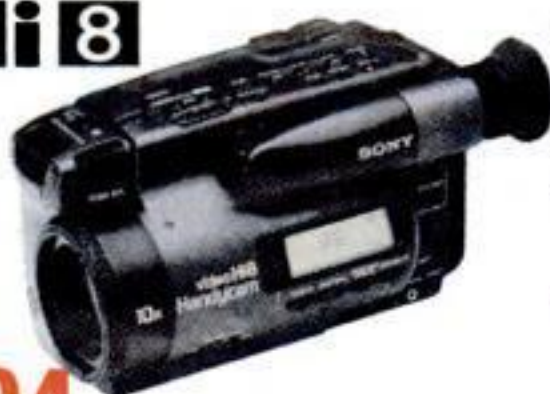
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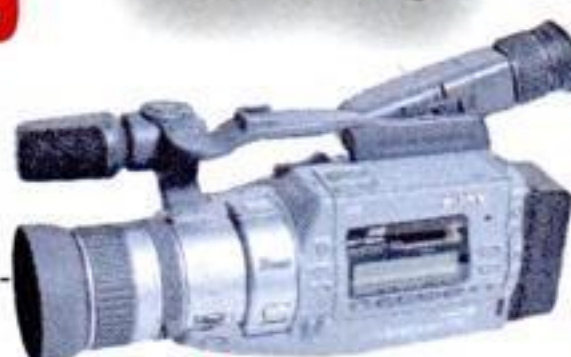
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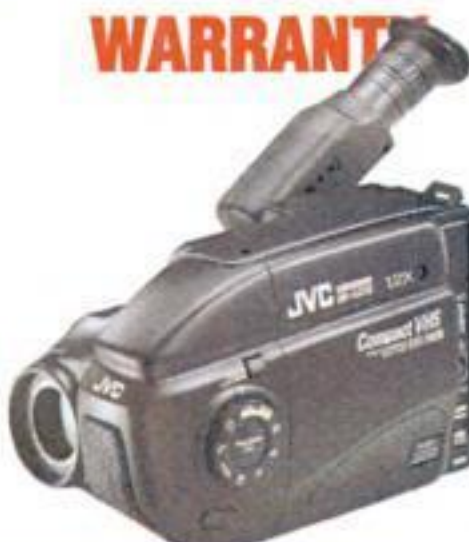


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## MARTIN ON MAIL ORDER

### More Tips for Smart Shoppers

Read the fine print in advertisements. Note that in most cases shipping and handling charges are not refundable, while in a few cases there may be a restocking charge if you change your mind and return your purchase.

- In most cases, advertised prices apply specifically to gray market merchandise, or, as they are sometimes described, parallel imports. This is merchandise that is not imported by the manufacturers but which comes into the country by other channels. This merchandise is legal and is generally identical to regularly imported, or U.S.A., products.

The big difference between gray and U.S.A. is that U.S.A. products carry the manufacturer's warranty. Prices for U.S.A. items are usually higher than for gray merchandise. The latter may come with an international warranty (which may or may not be honored by the American importer), or the store may offer its own warranty. Often, you may be asked to purchase an extended five-year or even seven-year warranty. Our advice is don't. You can't be sure where you will be in five years or whether the service company handling the warranty repair or even the dealer will still be in business.

And when you compare prices, make sure you compare gray merchandise with gray, U.S.A. merchandise with U.S.A.

- Don't buy any item by mail with the idea of returning the product if you don't like it. This is particularly true where the order taker suggests an off-brand item with the assurance you can return it if you change your mind. At the very least, you could be charged for shipping and handling. Getting a credit or a refund can become a lengthy, troublesome process. If you decide on a specific product, whether off-brand or not, resist efforts to switch you to something else.

- Don't expect order takers to provide technical or product information. They are there to take your order—period. Some mail-order firms can answer basic questions or provide technical information if you call on their toll number. The 800 number is usually reserved only for taking orders (time is money, particularly in the mail-order business).

If you do need technical information, try contacting the manufacturer or distributor. Some have a customer service department, which, at the very least, can send out product literature. Most mail-order firms do have a non-800 number you can call for information. If the lack of helpful advice bothers you, either consider it the price paid for shopping by mail or patronize your local photo dealer.

- If you've had a bad experience with a mail-order advertiser, let us know about it. Whatever you do, don't push your luck by going back for another bad experience. Instead, find another dealer.

If you've found a dealer who's given you great service, stay with him. Repeat business encourages dealers to try harder to please their customers, encouragement that is badly needed in today's ultracompetitive market.



# Popular Photography's "Check Rated" Program

These "Check Rated" Guidelines are listed here to make sure POPULAR PHOTOGRAPHY readers who shop our mail-order advertisers receive the high-quality service to which they are entitled. **TO ASSURE THIS SERVICE, MAKE SURE YOU IDENTIFY YOURSELF AS A POPULAR PHOTOGRAPHY READER WHEN YOU CALL.** Please note that our "Check Rated" Guidelines apply only to photographic products, *not* to electronic products such as camcorders, VCRs, Fax equipment, etc. Should you have a problem with any of our advertisers, please follow the procedures outlined below.

## Seal Guidelines

The following are the guidelines which our "Check Rated" advertisers are pledged to follow:

1. All advertised prices must be honored during the period specified in each advertisement.
2. All merchandise must be shipped intact as packaged by the manufacturer or importer. Thus, cameras must be shipped with all warranty cards, instruction books, carrying straps, batteries, etc.
3. Invoice prices must be the same as the price at which the order was accepted.
4. The dealer must specify at the time of ordering whether the product is covered by an "international" warranty or a "U.S." warranty.
5. If merchandise ordered is out of stock, the reader must be given the opportunity to cancel the order and receive a refund or credit to a credit card account within 30 days after cancellation.
6. No substitutions in any order can be made without notifying the reader. At such time, the reader may elect to cancel the order and receive either a refund or credit, at his or her option.
7. Any rebates or special offers must be honored for the period specified in the ad.
8. Advertisements for interchangeable lenses must specify the type of mount for which the advertised price is valid. If no mount is specified, the assumption is that the advertised price will apply to lenses in *all* mounts.
9. Cameras must be supplied with original manufacturer's lenses unless the ad specifies the type, kind and brand of lens.
10. Readers must not be required to buy a "tie-in" product as a con-

dition for ordering any merchandise. Thus, cameras cannot be advertised as "sold only with case, \$00.00 extra" or "sold only with flash, \$00.00 extra." This also applies to other types of equipment including enlargers, slide projectors or flash equipment.

11. Merchandise must be delivered within a reasonable length of time as specified by FTC and other regulations. Generally, this means within 30 days unless another period of time is agreed to.

12. Advertisers must respond to reader complaints promptly.

13. POPULAR PHOTOGRAPHY readers must be treated with reasonable courtesy. Verbal abuse, refusal to answer calls or other rude conduct will not be acceptable.

## Shopping Tips

In order to eliminate any misunderstandings and to speed up any adjustments, POPULAR PHOTOGRAPHY recommends that readers ordering by mail follow these procedures:

1. Confirm price and merchandise information with the seller. This includes model, lenses or accessories, possible rebates or special offers, shipping arrangements and total cost, including price, taxes if applicable, shipping and handling charges. Get the name of the person with whom you are dealing.
2. Understand and follow the seller's return and refund policy. In particular, make sure of the allowable return period, any restocking charges, charges for shipment of returned merchandise, etc.
3. Keep copies of all transactions, including cancelled checks, receipts, credit card charges, correspondence, etc. For phone orders, make a note of the order including merchandise ordered, price, prom-



ised delivery date, any follow-up conversations and the persons to whom you spoke.

4. If the merchandise ordered is not shipped within 30 days—you generally have the right to cancel your order and receive a complete refund.

5. If you have a problem with your order or with the merchandise, write a letter to the seller immediately with all pertinent information. Make sure you keep a copy of this correspondence. You should also notify your credit card company if you experience any problems.

6. If you are unable to obtain satisfaction from the seller after notifying him of the problem contact your consumer protection agency in the seller's state, your local U.S. Postal Service and POPULAR PHOTOGRAPHY.

## If You Need Help

If you have a problem with a POPULAR PHOTOGRAPHY advertiser and you were unable to resolve it directly with the advertiser concerned, let us know. Do not telephone. Instead, write a letter giving us the following information:

1. The advertiser involved (store name and person you dealt with).
2. The nature of the problem (wrong price, late delivery, failure to make a refund, unauthorized substitution, etc.)
3. The date on which you placed your order and the ad from which you ordered.
4. Any and all attempts you made to get satisfaction directly from the advertiser.
5. Any promises or statements made concerning your order.
6. Attitudes of advertiser personnel (rude, helpful, etc.).
7. Copies of invoices, charge to forms or any related documents.

This material should be sent to: Checkrated Service Department

POPULAR PHOTOGRAPHY  
1633 Broadway  
New York, N.Y. 10019

## Checkrated Stores

AAA Camera Exchange, Inc.  
Abe's Camera & Electronics  
Adorama, Inc.  
B & H Photo -Video  
Beach Camera of Maine  
Bi-Rite Photo & Electronics  
Cambridge Camera Exchange, Inc.  
Camera World of Oregon  
Coast to Coast Camera, Inc.  
Executive Photo & Supply Corp.  
Family Photo & Video  
Flashpoint  
Focus Camera, Inc.  
47th Street Photo  
Freestyle Sales Co.  
Gifttime Discount Center  
Marine Park Camera & Video  
Peach State Photo (Div. of Wolf Camera)  
Smile Photo Video & Electronics  
Tri-State Camera Video & Electronics  
Wall Street Camera (The New Wall Street Camera, Inc.)











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**24 Hours FAX AND FAX ORDER LINE 1-212-463-0093 WHOLESALE DEPT. 1-212-924-8660**

## Cambridge Camera

## On the Way

## Storage

7th Ave. and 15th St., N.Y.C.

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For Macro Photography

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For most 35mm SLR's 89.95

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- Individually Automatic
- Use singly or combined

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## Letters

continued from page 54

### False alarm?

I really do think that your article  
is unnecessarily alarming to photogra-  
phers when it comes to batteries  
such as the PX12-625 or equivalent,  
nor do I understand all this experi-  
mentation with alkalines and lithiums  
of other designations and voltages,  
which you admit can zap an expensive  
camera.

The PX625's I am using are 1.35  
volts (not 1.5), and they still contain a  
small amount of mercury and are cur-  
rently in production. Secondly, when  
inserted in my Luna-Pro (or other  
equipment), read exactly the same as  
PX13's when it comes to metering—  
and after almost two years with two  
in, there has been absolutely no drop  
in these readings. The same applies to  
my 16mm Bolex.

In addition, at least for the present,  
there exists no mercury restriction in  
the manufacturing of mercury batter-  
ies in Europe, and one can purchase  
them still, from certain sources who  
import here in the USA.

But since the 625's I have purchased  
here offer no problem, there is no  
need for this approach either.

W. Alexander Keith III  
Stamford, CT

While the original mercuric oxide 625  
battery puts out 1.35 volts, Duracell  
has released a 1.5 volt nonmercury  
version as a possible replacement. We  
have misgivings about it and do not  
recommend it as a general replace-  
ment. Of course, the 625's you have  
been using would work as they are  
what the manufacturer intended to be  
used in your camera.

We are not prematurely panicking.  
As far as we can determine, only two  
companies, Eveready and Varta, now  
manufacture and market mercury cells  
in the U.S. They will continue to do so  
as long as a sufficient market still  
exists and the environmental restric-  
tions don't get too burdensome.

What we hear from various sources  
is that anywhere from 5 to 13 states  
now ban the sale of mercury batteries  
within their boundaries. While they  
are available in other states and coun-  
tries, it is not our policy to advise our  
readers to bring them into the affected  
areas in violation of local statutes.

continued on page 94



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NEW IQ404 637  
NEW IQ504 637  
NEW PVS-54 637  
NEW PV-64 637  
NEW PV-900 637  
NEW PV-910 637  
NEW PV-970 637  
NEW PV-970 637  
NEW PV-970 637

**INDUSTRIAL**  
AG-3 2197  
AG-195 1017  
AG-455 1447  
AG-1970 1187  
NEW AG-5700 1197  
VHS VCRS  
PVS-4380 697  
NEW PVS-4466 697  
NEW PV-4462 697  
NEW PV-4451 697  
NEW PV-4401 697  
NEW PV-2401 697  
NEW PV-4414 697  
NEW PV-4411 697

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CALL FOR TODAY'S PRICES

NEW L-2 997  
NEW L-3 997  
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### Canon

UCS-5 537  
E-520 537  
E-520 537

### MINOLTA VIDEO

**CAMCORDERS**  
R-521 487  
RAX-25 487  
RAX-35U 507  
RAX-55U 587  
RAX-75U 717  
NEW GRAX 30 257  
NEW GRAX 37 187

**VHS VCRS**  
HRS-6900 357  
HRS-4900 357  
HRVP-700 317  
HRVP-606 317  
HRJ-600 257  
HRJ-400 187

## WE HAVE A FULL LINE OF TV/VCR COMBO'S

### RECI

C-174 488  
C-188 519  
C-190 519

CC-PRO 808 3060  
CC-PRO 830 3070  
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VR-526A 488  
VR-601HF 519  
VR-667HF 519  
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QUASAR CAMCORDERS & VCR'S

### GO VIDEO

030 488  
020 519

## Nikon Video

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HL100U 1327  
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VL-L63U 547  
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IDEONICS...BEST PRICES

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UTO 2000DZ 37  
UTO 333 37  
UTO 383 SUPER 37  
UTO 444D 77  
UTO 544 127  
UTO 555 147  
UTO 433AF 147  
KBR RING 147  
UTO 622 BODY 217  
UTO 622 SUPER 247  
UTO 433D 55  
DJ TTL AUTO PRO KIT 263  
E CARRY ALL SUNPAK ACCESSORIES...CALL

### Vivitar

NEW 728 AF 57  
NEW 736 AF 57  
285 HV 67  
SERIES 1 600 67  
5000 MACRO 67  
550 FD TTL 63

### ACHIEVER

630 AF 179  
630 AF PRO SYSTEM 229  
632 LCD 159  
632 LCD PRO SYSTEM 209  
DZ-260 99  
260 AF 99  
632T 109

### KALIMAR

Z-6000 139  
Z-7000 139  
Z-2020 139  
Z-45 89

## Canon

**EOS-1 BODY** CALL  
**EOS A2E BODY** CALL  
**EOS A2 BODY** CALL  
**EOS 10S BODY** 297  
**EOS ELAN BODY** 343  
**NEW EOS REBEL XS** 227  
**NEW EOS REBEL X** 187  
**HOVE BOOKS** 25

**ELAN KITS**  
W/ 28-80 USM 547  
W/ 35-80 USM 487  
W/ 35-105 USM 537  
W/ 35-135 647  
W/ 28-70 607

**REBEL KITS**  
REBEL XS w/35-80 333  
REBEL XS 35-135 467  
NEW REBEL X w/35-80 283  
REBEL XS 28-70 437

**CANON REBEL XS**  
2 LENS KIT  
W/ EF 35-80, EF75-300, STRAP, CLEANING KIT, USA WARR. 549.99

**ONE OF CANON'S LARGEST COAST TO COAST DEALERS!**

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2 LENS KIT  
W/28-80 USM, 75-300 USM, STRAP, CLEANING KIT, USA WARR. 829.99

**USM LENSES**  
20mm 2.8 USM 447  
50mm 1.4 USM 367  
85mm 1.8 USM 333  
20-35mm 3.5-4.5 USM 427  
28-80mm 3.5-5.6 USM 197  
28-105mm 3.5-4.5 USM 307  
35-80mm 4.5-5.6 USM 113  
35-105mm 4.5-5.6 USM 173  
35-135mm 4.5-5.6 USM 237  
35-350mm 3.5-5.6 USM 253  
70-210mm 3.5-4.5 USM 233  
75-300mm 4.5-6 USM 223  
80-200mm 4.5-5.6 USM 157  
100-300mm 4.5-5.6 USM 253  
2X CONVERTER 75

**EF LENSES**  
EF 24mm F2.8 253  
EF 28mm F2.8 137  
EF 50mm F1.8 87  
EF 50mm F1.8 II 87  
EF 50mm F2.8 MACRO 263  
EF 100mm F2.8 MACRO 467  
EF 35-80mm F4-5.6 93  
NEW EF 35-80mm F4-5.6 93  
EF 35-105mm F4-5.6 127  
EF 70-210mm F4.0 167  
EF 75-300mm F4-5.6 173  
FLASHES & ACCESSORIES  
300 EZ 93  
430 EZ 217  
200 E 47  
ML-3 213  
NEW! 480EG 467  
POWER WINDERS 30

## Canon

**ELAN**  
2 LENS KIT  
W/28-80 USM, 75-300 USM, STRAP, CLEANING KIT, USA WARR. 829.99

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20mm 2.8 USM 447  
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80-200mm 4.5-5.6 USM 157  
100-300mm 4.5-5.6 USM 253  
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EF 28mm F2.8 137  
EF 50mm F1.8 87  
EF 50mm F1.8 II 87  
EF 50mm F2.8 MACRO 263  
EF 100mm F2.8 MACRO 467  
EF 35-80mm F4-5.6 93  
NEW EF 35-80mm F4-5.6 93  
EF 35-105mm F4-5.6 127  
EF 70-210mm F4.0 167  
EF 75-300mm F4-5.6 173  
FLASHES & ACCESSORIES  
300 EZ 93  
430 EZ 217  
200 E 47  
ML-3 213  
NEW! 480EG 467  
POWER WINDERS 30

## SIGMA

**SIGMA LENSES**  
14mm F3.5 487  
24mm F2.8 497  
28mm F2.8 497  
50mm F2.8 Macro 497  
90mm F2.8 Macro 497  
400mm F5.6 APO 497  
500mm F7.2 APO 497  
600mm F8 Mirror 497  
21-35mm F3.5-4.2 497  
24-50mm F4-5.6 497  
28-70mm F3.5-4.5 UC 497  
28-70mm F2.8 497  
28-105mm F4-5.6 497  
28-200mm F3.8-5.6 497  
35-80mm F4-5.6 DL 497  
35-135mm UC F4-5.6 497  
70-210mm F4-5.6 UC 497  
70-210mm F2.8 APO 497  
75-300mm F4-5.6 DL w/c 497  
75-300mm F4-5.6 APO UC 497

**SIGMA SA-300**  
ZOOM KIT  
SIGMA 28-200, QUARTZ DATE, WIDE STRAP, LITH BATT, CLEANING KIT, & USA WARRANTY \$439.99

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2 LENS KIT  
SIGMA 35-80, 75-300, QUARTZ DATE, WIDE STRAP, LITH BATT, CLEANING KIT & USA WARRANTY \$499.99

## PENTAX

**PZ-1 BODY** 467  
**PZ-20 BODY** 267  
**PZ-10 BODY** 185  
**P-30T BODY** 137  
**K-1000 BODY** 127  
**K-1000 SE BODY** CALL  
**HOVE BOOKS** 25

**PZ 20 KIT:**  
w/ 28-80 TA LENS, SLR CASE, LITH BATT, WIDE STRAP, VIDEO TAPE, USA WARR. 447

**PENTAX FA LENSES**  
FA 24.2mm 397  
FA 28.2mm 187  
FA 50mm 1.4 157  
FA 50mm 1.7 107  
FA 28-80mm 3.5-4.7 137  
FA 28-105mm 3.5-4.5 273  
FA 70-200mm 4.5-5.6 183  
FA 100-300mm 4.5-5.6 287  
FA 50 2.8mm MACRO 287  
FA 100 2.8mm MACRO 287  
FA 135mm 2.8 237  
28-80 TMC 3.5-4.5 137  
NEW SMC 80-200mm 4.7 137  
NEW SMC 35-80mm F4 137

**2X CONVERTER** 75

**K1000 KIT:**  
BODY 207  
50mm F2.0 LENS, CASE, WIDE STRAP, CLEANING KIT, USA WARR. 207

**A SERIES LENSES**  
50 2.0 A 50  
28-80 A 3.5-4.5 137  
70-200 A 4.5-5.6 137  
28 2.8 A 53

**PZ1 KIT:**  
W/FA28-80mm, LITH BATT, WIDE STRAP, CLEANING KIT, USA WARR. 537

**FLASHES AND ACCESSORIES**  
AF 500FTZ 247  
AF 330FTZ 127  
AF 400FTZ 197  
AF 280T 97  
AF 240T 77  
AF 160SA 27

**POWER WINDERS**  
MINOLTA MD 30  
CANON FD 30  
PENTAX 30  
NIKON EM/FG 30  
NIKON FM/FM-2 30

## Pentax

**PZ 20 KIT:**  
w/ 28-80 TA LENS, SLR CASE, LITH BATT, WIDE STRAP, VIDEO TAPE, USA WARR. 447

**PENTAX FA LENSES**  
FA 24.2mm 397  
FA 28.2mm 187  
FA 50mm 1.4 157  
FA 50mm 1.7 107  
FA 28-80mm 3.5-4.7 137  
FA 28-105mm 3.5-4.5 273  
FA 70-200mm 4.5-5.6 183  
FA 100-300mm 4.5-5.6 287  
FA 50 2.8mm MACRO 287  
FA 100 2.8mm MACRO 287  
FA 135mm 2.8 237  
28-80 TMC 3.5-4.5 137  
NEW SMC 80-200mm 4.7 137  
NEW SMC 35-80mm F4 137

**2X CONVERTER** 75

**K1000 KIT:**  
BODY 207  
50mm F2.0 LENS, CASE, WIDE STRAP, CLEANING KIT, USA WARR. 207

**A SERIES LENSES**  
50 2.0 A 50  
28-80 A 3.5-4.5 137  
70-200 A 4.5-5.6 137  
28 2.8 A 53

**PZ1 KIT:**  
W/FA28-80mm, LITH BATT, WIDE STRAP, CLEANING KIT, USA WARR. 537

**FLASHES AND ACCESSORIES**  
AF 500FTZ 247  
AF 330FTZ 127  
AF 400FTZ 197  
AF 280T 97  
AF 240T 77  
AF 160SA 27

**POWER WINDERS**  
MINOLTA MD 30  
CANON FD 30  
PENTAX 30  
NIKON EM/FG 30  
NIKON FM/FM-2 30

## Pentax

**PZ 20 KIT:**  
w/ 28-80 TA LENS, SLR CASE, LITH BATT, WIDE STRAP, VIDEO TAPE, USA WARR. 447

**PENTAX FA LENSES**  
FA 24.2mm 397  
FA 28.2mm 187  
FA 50mm 1.4 157  
FA 50mm 1.7 107  
FA 28-80mm 3.5-4.7 137  
FA 28-105mm 3.5-4.5 273  
FA 70-200mm 4.5-5.6 183  
FA 100-300mm 4.5-5.6 287  
FA 50 2.8mm MACRO 287  
FA 100 2.8mm MACRO 287  
FA 135mm 2.8 237  
28-80 TMC 3.5-4.5 137  
NEW SMC 80-200mm 4.7 137  
NEW SMC 35-80mm F4 137

**2X CONVERTER** 75

**K1000 KIT:**  
BODY 207  
50mm F2.0 LENS, CASE, WIDE STRAP, CLEANING KIT, USA WARR. 207

**A SERIES LENSES**  
50 2.0 A 50  
28-80 A 3.5-4.5 137  
70-200 A 4.5-5.6 137  
28 2.8 A 53

**PZ1 KIT:**  
W/FA28-80mm, LITH BATT, WIDE STRAP, CLEANING KIT, USA WARR. 537

**FLASHES AND ACCESSORIES**  
AF 500FTZ 247  
AF 330FTZ 127  
AF 400FTZ 197  
AF 280T 97  
AF 240T 77  
AF 160SA 27

**POWER WINDERS**  
MINOLTA MD 30  
CANON FD 30  
PENTAX 30  
NIKON EM/FG 30  
NIKON FM/FM-2 30

## SIGMA

**SIGMA LENSES**  
14mm F3.5 487  
24mm F2.8 497  
28mm F2.8 497  
50mm F2.8 Macro 497  
90mm F2.8 Macro 497  
400mm F5.6 APO 497  
500mm F7.2 APO 497  
600mm F8 Mirror 497  
21-35mm F3.5-4.2 497  
24-50mm F4-5.6 497  
28-70mm F3.5-4.5 UC 497  
28-70mm F2.8 497  
28-105mm F4-5.6 497  
28-200mm F3.8-5.6 497  
35-80mm F4-5.6 DL 497  
35-135mm UC F4-5.6 497  
70-210mm F4-5.6 UC 497  
70-210mm F2.8 APO 497  
75-300mm F4-5.6 DL w/c 497  
75-300mm F4-5.6 APO UC 497

**SIGMA SA-300**  
ZOOM KIT  
SIGMA 28-200, QUARTZ DATE, WIDE STRAP, LITH BATT, CLEANING KIT, & USA WARRANTY \$439.99

**SIGMA SA-300**  
2 LENS KIT  
SIGMA 35-80, 75-300, QUARTZ DATE, WIDE STRAP, LITH BATT, CLEANING KIT & USA WARRANTY \$499.99

## MINOLTA

**MAXXUM 7000i** 637  
**MAXXUM 4000i** 637  
**MAXXUM 9Xi BODY** 627  
**MAXXUM 7Xi BODY** 627  
**MAXXUM 5Xi BODY** 287  
**MAXXUM 3Xi BODY** 197  
**HOVE BOOKS** 25

**NEW 400 KIT**  
MAXXUM 28-80, LITH BATT, WIDE STRAP, CLEANING KIT 447

**MAXXUM LENSES**  
24-85 3.5 499  
28-80 4.0 187  
70-210 4.5 197  
100-300 4.5 APO 547  
35-80mm PZ 97  
28-80mm Xi 137  
28-105mm Xi 267  
35-200mm Xi 487  
80-200mm Xi 143  
100-300mm Xi 267  
20mm F2.8 237  
24mm F2.8 237  
28mm F2.8 117  
50mm F1.7 60  
50mm F1.4 567  
24-50mm F4.0 257  
50mm F2.8 MACRO 257  
100mm F2.8 MACRO 457  
28-85mm F3.5 147  
NEW 28-85mm F3.5-4.5 229  
NEW 35-70mm F3.5-4.5 133  
35-80mm F4-5.6 93  
35-105mm F3.5-4.5 167  
70-210mm F4.0-5.6 167  
75-300mm F4.5-5.6 227  
80-200mm F4.5-5.6 117  
100-300mm F4.5-5.6 217  
2X CONVERTER 75

**3xi KIT:**  
MAXXUM 28-80 xi LENS, LITH BATT, WIDE STRAP, CLEANING KIT, USA WARR. 337

**FLASHES & ACCES**  
NEW 5400 HS PRO 307  
MAXXUM 5400 xi 233  
MAXXUM 3500 xi 117  
MAXXUM 5200 xi 177  
MAXXUM 3200 i 80  
MAXXUM 2800 AF 65  
MAXXUM 4000 AF 257  
1200 AF RINGLITE 257

**MINOLTA MD SYSTEM**  
X-700 187  
X-370 133  
NEW X-9-BLACK 133  
28mm 2.8 73  
50mm 1.7 57  
28-70mm 3.5-4.5 97  
35-70mm 3.5-4.5 77  
70-210mm 4.5-5.6 127  
70-300mm 4.5-5.6 197  
280PX FLASH 87  
360 PX FLASH 127  
POWER WINDER 30

## MINOLTA

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50mm 1.7 57  
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70-210mm 4.5-5.6 127  
70-300mm 4.5-5.6 197  
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360 PX FLASH 127  
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28mm F2.8 497  
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90mm F2.8 Macro 497  
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600mm F8 Mirror 497  
21-35mm F3.5-4.2 497  
24-50mm F4-5.6 497  
28-70mm F3.5-4.5 UC 497  
28-70mm F2.8 497  
28-105mm F4-5.6 497  
28-200mm F3.8-5.6 497  
35-80mm F4-5.6 DL 497  
35-135mm UC F4-5.6 497  
70-210mm F4-5.6 UC 497  
70-210mm F2.8 APO 497  
75-300mm F4-5.6 DL w/c 497  
75-300mm F4-5.6 APO UC 497

**SIGMA SA-300**  
ZOOM KIT  
SIGMA 28-200, QUARTZ DATE, WIDE STRAP, LITH BATT, CLEANING KIT, & USA WARRANTY \$439.99

**SIGMA SA-300**  
2 LENS KIT  
SIGMA 35-80, 75-300, QUARTZ DATE, WIDE STRAP, LITH BATT, CLEANING KIT & USA WARRANTY \$499.99

## OLYMPUS

**IS-3 DLX KIT INCLD:** CASE, LITH BATT, STRAP, USA WARRANTY 413

**IS-3 DLX** CALL  
**IS-2** 357  
**NEW IS-10** CALL

**IS 10 KIT INCLD:** CASE, LITH BATT, STRAP, USA WARRANTY 413

**G-40 FLASH** 157  
**A-200 TELE** 47  
**B-300 TELE** 107  
**A-28 WIDE** 47  
**B-28 WIDE** 107  
**A-MACRO** 33  
**B-MACRO** CALL

**270 TELE CONVERTER** 97  
**360 TELE CONVERTER** 167  
**ULTRA WIDE CONV** 147

**OLYMPUS 3000 KIT INCLD:** LITH BATT, CASE, USA WARRANTY 247

**ASK ABOUT DLX PACKAGES**

**OLYMPUS STYLUS ZOOM KIT INCL:** BATT, CASE, & USA WARRANTY 177

## OLYMPUS

**IS-3 DLX KIT INCLD:** CASE, LITH BATT, STRAP, USA WARRANTY 413

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**ASK ABOUT DLX PACKAGES**

**OLYMPUS STYLUS ZOOM KIT INCL:** BATT, CASE, & USA WARRANTY 177

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3 1/8 x 4 5/8 (from other size transparencies) ..	.65 ea.	.60 ea.	.55 ea.
4 x 5 ..	.70 ea.	.65 ea.	.60 ea.
5 x 7 (from 35mm only) ..	1.75 ea.	1.65 ea.	1.55 ea.
5 x 7 (from other size transparencies) ..	2.00 ea.	1.75 ea.	1.65 ea.
8 x 10 ..	3.00 ea.	2.75 ea.	2.50 ea.
8 x 12 ..	3.50 ea.	3.25 ea.	3.00 ea.
11 x 14 ..	5.50 ea.	4.75 ea.	4.50 ea.
16 x 20 ..	15.00 ea.	14.00 ea.	13.00 ea.

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5 x 7 .....	1.90 ea.
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11 x 14 .....	8.20 ea.
16 x 20 .....	23.60 ea.
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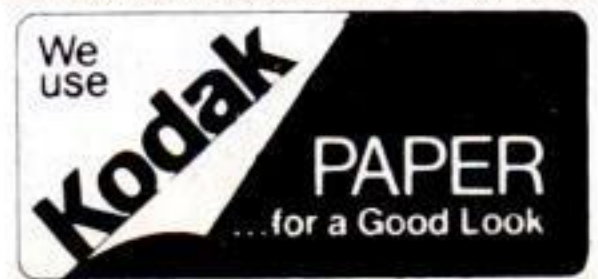
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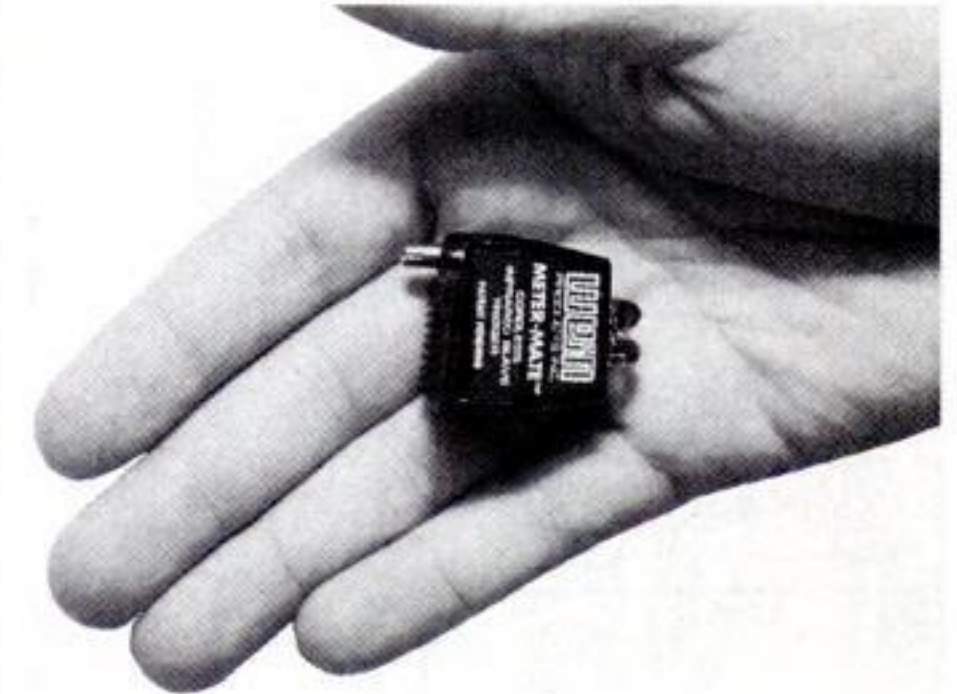
**Sint's View** continued from page 15



Two for the price of one: NPC's new 7.2 cm-square Tandem 77 accessory back ("A") fits Mamiya's RZ 67 or, with the supplied adapter ("B"), the RB 67, too. The adapter, by the way, also lets you mount NPC's RZ 67 Polaroid film-pack back (669-type Polaroid) on the RB.

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continued on page 92

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## 3M



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MIN. ORDER IS 10 ROLLS

### Kodak — Kodak — Kodak —

KODACOLOR PRINT				EKTAR			
	GA 100	GB 200	GC 400	GF 1600	CK 25	CX 100	CJ 1000
24	1.89	2.49	2.89	4.79	2.89	2.99	3.95
36	2.49	3.19	3.59	6.09	4.65	3.39	—
120	2.15	—	—	—	—	—	—

KODACHROME SLIDE				EKTACHROME SLIDE			
	KM 25	KR 64	KL 200	PKM 25	PKR 64	PKL 200	ET 160
24	4.29	4.18	5.15	—	—	—	4.89
36 RC	5.89	5.95	7.15	6.85	6.70	8.29	5.75
100 FL	—	—	—	—	94.50	—	—
120	—	—	—	4.29	—	—	15.75

EKTACHROME ELITE				LUMIERE PRO SLIDE			
	EA 50	EB 100	ED 200	EL 400	LPP 100	LPZ 100X	
24	4.59	3.99	4.79	4.99	—	—	—
36	6.19	4.99	5.79	5.99	6.99	6.99	—
120	—	—	—	—	4.95	4.95	—
120 PP	—	—	—	—	24.75	24.70	—
220 PP	—	—	—	—	47.85	47.85	—
100 FT.	—	—	—	—	109.95	—	—

PROFESSIONAL COLOR NEG.				EKTAPRESS			
	VPS 160	VPH 400	PPF 400	VPL 100T	VHC 100	PHR 25	PPA 100
135-24	3.39	—	—	—	—	—	—
135-36	3.99	5.49	5.65	—	—	5.39	2.99
135-36 PP	18.45	—	—	—	—	—	—
135-100 FT.	44.49	45.69	—	—	—	—	—
120	3.15	3.29	3.19	3.15	2.99	3.59	—
120 PP	15.75	16.45	15.95	15.75	14.95	—	—
220 PP	31.50	34.50	32.49	—	—	—	—
4x5-10	15.49	—	—	15.49	15.49	—	—
4x5-50	70.95	—	—	70.95	67.95	—	—
5x7-10	—	120UK	2.75	28.95	—	—	—
5x7-50	124.95	120PP UK	13.75	—	—	—	—
8x10-10	57.69	220PP	27.70	57.95	59.95	—	—

PROFESSIONAL BLACK & WHITE				EKTACHROME SLIDE			
	PLUS-X 125	TRI-X 400	VP 125	TECHPAN 25	INFRA RED	KODALITH ORTHO	
135-24	2.05	2.05	—	—	—	—	—
135-36	2.69	2.79	—	4.99	6.59	4.50	—
135-100 FT.	29.95	30.75	—	150	49.95	—	28.95
120	—	1.99	2.05	3.95	—	—	—
120 PP	12.89	12.95	—	—	—	—	—
220 PP	27.50	28.49	—	—	—	—	—
4x5-25	13.70	13.49	—	31.95	37.29	—	—
4x5-100	48.90	49.95	—	—	—	—	34.95
5x7-100	81.59	85.50	—	—	—	—	56.95
8x10-25	45.50	45.50	—	94.99	—	—	—
8x10-50	86.95	85.30	—	—	—	—	—
8x10-100	—	—	—	—	—	—	116.95
11x14-100	—	—	—	—	—	—	245.00

B&W T-MAX FILMS				TUNGSTEN SLIDE			
	TMX 100	TMY 400	TMZ 3200	KPA 40	EPY 64 6118	EPT 160	EPJ 320
135-24	2.29	2.29	—	—	—	—	—
135-36	2.99	3.09	3.85	7.99	5.49	6.80	8.45
135-100 FT.	27.85	30.89	—	—	73.95	83.49	119.50
120	2.19	2.09	—	—	3.25	4.69	—
120 PP	10.45	10.45	—	—	—	23.45	—
4x5-25	13.95	13.70	—	—	—	—	—
4x5-100	52.95	53.95	—	—	15.40	—	—
5x7-100	81.95	86.95	—	—	69.95	—	—
8x10-25	44.49	46.50	—	—	128.50	—	—
8x10-50	—	49.95	—	—	57.49	—	—
11x14-10	—	—	—	—	273.50	—	—

PROFESSIONAL COLOR SLIDE				EKTACHROME SLIDE			
	EPR 64 6117	EPP100 6105	EPZ 100 7024	EPX 64	EPN 100 6122	EPD 200 6176	EPL 400
1600	—	—	—	—	—	—	—
135-36	5.49	6.20	6.09	5.79	6.29	6.99	7.79
135-100 FT.	72.89	82.49	—	—	83.49	83.49	109.95
120	3.18	3.25	3.70	3.69	4.20	4.69	4.95
120 PP	15.90	16.25	—	—	21.00	23.49	24.75
220 PP	39.49	39.95	42.65	—	42.49	46.49	—
4x5-10	15.69	15.75	16.95	—	15.95	16.75	—
4x5-50	71.89	71.89	72.95	—	72.95	76.50	—
5x7-10	29.95	29.95	—	—	29.95	—	—
8x10-10	57.49	62.50	—	—	59.95	68.95	—
8x10-50	269.49	269.95	279.95	—	279.95	309.95	—

INTERNEG & DUPLICATE				EKTACHROME SLIDE			
	5072 S0279 4111	4112	ESD 5071 6121	8071 7121	S0366	COMMERCIAL 4325	
135-36	6.20	—	6.09	7.59	6.49	—	—
135-100 FT.	60.95	—	39.49	49.95	58.29	76.95	—
4x5-10	9.95	15.95	—	—	—	16.99	—
4x5-50	—	72.95	59.95	74.95	—	69.95	—
5x7-10	—	29.95	—	—	—	31.95	—
5x7-25	—	—	61.95	—	—	—	—
8x10-10	32.95	59.95	—	—	—	62.95	—
8x10-25	—	—	122.95	149.95	—	—	—
8x10-50	146.95	279.95	232.95	284.95	—	285.00	—

### Konica — Konica — Konica —

COLOR PRINT FILM				EKTACHROME SLIDE			
	SR 100	SR 200	SR 400	SRG 160	SRG 3200	IMPRESA 50	INFRARED (b&w)
24	1.99	2.99	3.45	3.09	6.11	3.99	5.45
36 RC	2.29	3.93	4.41	4.12	7.25	4.99	—
120	2.49	—	3.23	2.69	4.92	3.69	8.95
220	—	—	—	4.99	—	—	—

### ILFORD — ILFORD — ILFORD —

ILFORD PROFESSIONAL B&W FILM				EKTACHROME SLIDE			
	PANF 50	PAN F PLUS	FP4 PLUS	HP5 PLUS	XP-1 400	XP-2 400	DELTA 100
20	.75	—	—	—	—	—	—
24	—	—	2.29	2.25	—	2.59	2.59
36	1.49	3.45	2.99	2.85	—	2.99	3.49
97	—	—	—	—	12.95	—	—
100 FT.	16.95	29.95	28.20	29.89	—	34.69	—
120	—	2.29	2.29	2.12	.99	2.35	—
220 PP	—	—	25.95	25.69	—	—	—
4x5-25	—	—	12.49	12.49	—	14.90	—
4x5-100	—	—	47.49	47.49	—	57.89	—
8x10-25	—	—	41.49	40.95	—	49.79	—

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CR-56/E-6 Processing Suitability



### PRINT FILM — SLIDE FILM

	CN 100	CA 200 HG	CH 400 HG	CU 1600	CS 100 REALA	RF 50	RD 100	RD** 100	RH** 400
24	1.79	2.25	2.59	3.49	2.89	3.39	2.39	—	—
36	1.99	2.49	3.59	5.40	3.35	4.89	—	3.60	5.76
120	2.55	—	2.95	—	2.59	—	—	—	—
220	—	—	—	—	6.45	—	—	—	—

### PROFESSIONAL PRINT FILM — SUPER G PRO PRINT

	NSP 1600	NLP 160T	NHG 400	CDU DUPE	ITN	CN 100	CA 200	CH 400	CZ 800
135-24	—	—	—	—	—	2.89	3.19	3.65	—
135-36	3.99	—	4.50	—	—	3.35	3.89	4.25	5.50
135-100 FT.	38.39	—	—	39.95	70.95	—	—	—	—
120	2.40	2.82	3.19	—	—	—	—	—	—
220 PP	5.69	—	6.59	—	—	—	—	—	—
4x5-10	—	—	—	—	15.75	—	—	—	—
4x5-20	24.45	24.45	—	—	—	—	—	—	—
4x5-50	—	—	—	59.95	69.95	—	—	—	—
8x10-10	49.95	49.95	—	—	57.50	—	—	—	—
8x10-50	—	—	—	229.00	265.50	—	—	—	—

### PROFESSIONAL SLIDE FILM — NEOPAN B&W PRINT

	VELVIA RVP 50	RFP 50	ROP 100	RHP** 400	NEW RSP 1600	RTP 64	100	400	1600
135-24	4.99	—	—	—	—	—	1.69	1.69	—
135-36	6.15	4.99	5.69	7.50	8.99	6.39	1.99	2.69	3.45
100 FT.	79.95	69.95	73.95	99.00	—	69.95	—	32.50	—
120	3.60	3.49	3.25	5.79	—	3.69	—	2.14	—
220	8.45	—	7.75	—	—	—	—	—	—
4x5-10	16.99	14.49	14.95	—	—	—	—	—	—
4x5-50	75.90	69.95	69.95	—	—	66.30	—	—	—
5x7-20	69.95	—	—	—	—	—	—	—	—
8x10-10	62.99	56.95	56.95	—	—	54.95	—	—	—
8x10-50	292.00	259.95	259.00	—	—	257.95	—	—	—
QUICKLOAD	52.95	—	49.95	—	—	49.95	—	—	—

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100 Sheets 2x2 slide pages clear-top load	22.95	10 Sheets 35mm neg. pages (42 frames)	3.95	100 Sheets 4X6 print pages (6 prints)	22.95	100 Sheets 4X6 print pages (8 prints)	4.95
10 Sheets 2x2 slide pages clear-side load	4.95			25 Sheets 4X6 print pages (8 prints)	6.95	10 Sheets 5x7 print pages (4 prints)	4.95
100 Sheets 2x2 slide pages clear-side load	22.95			25 Sheets 5x7 print pages (4 prints)	6.95	10 Sheets 8x10 print pages (2 prints)	4.95
10 Sheets 2x2 slide pages frosted-top load	5.95			25 Sheets 8x10 print pages (2 prints)	6.95		
25 Sheets 2x2 slide pages frosted-top load	7.95						
100 Sheets 2x2 slide pages frosted-top load	24.95						
NEGATIVE PAGES							
10 Sheets 35mm neg. pages (35 frames)	3.95						
100 Sheets 35mm neg. pages (35 frames)	14.95						

### Polaroid — Polaroid — Polaroid —

FILM & HOLDERS	
EWI Captiva (10 sheets)	10.29
Spectra High Definition (10 sheets)	8.99
600 (10 sheets)	8.89
SX-70 (10 sheets)	9.49
INSTANT PACK 3½X4½	
65 (8 exposures)	8.60
67 (8 exposures)	6.49
91 (8 exposures)	11.95
NEW! 667 (10 exposures)	7.79
69 (8 exposures)	8.69
4T (8 exposures)	8.95
NEW! PRO 100 3½X4½	
INSTANT PACK	
00 Pan (10 exposures)	9.50
00 Color (8 exposures)	9.95
00 Plus Color (8 exposures)	9.95
MISC. ACCESSORIES	
35mm Auto Processor	94.50
35 mm Power Processor	249.00
Illuminated Mounter	29.50
00 Mounts (35mm)	6.29
00 Vivitar Instant Slide Printer	89.95
FILM HOLDERS	
#405	74.95
#550	124.50
#5451	149.95



CANON			
T-80	249.95	299.95	369.95
T-60	124.50	169.50	219.50
F-1	1009.50	1004.50	1099.50
EOS-2			
EOS-1 Body	1169.69		
Power Drive Booster	249.95		
Command Back E	149.95		
Polaroid Back for EOS1	589.95		
50 1.0 L 1795.00	851.2		
24 F3.5 L T.S.	1049.95		
45 L5	1029.69	90 2.8 L5	979.69
200T1 BL	2999	3002 L 2	3299.69
20-35 2.8 L	1.099.69		
28-70 2.8 L	1.229.69		
50-200 3.5 L	479.95		
28-80 2.8 L	1.079.69		
80-200 2.8 L	979.69		
100-300L	524.69		
35-50L	1.699.69		
400 5.6 L	1.179.69		
500 4.5 L	464.69		
400 2.8 L 6379.69	600 F4 L	5975.69	
1.4x	309.95	2x	219.69

EOS KITS			
EOS Body	35-80	1.7	1.4
Strap	Flash	Lens	Brush
Rebel X	299.69		
XE (KISS)	354.69		
Rebel SL II 1000 FN	334.69		
Ban (100)	419.69	10S	459.69
AZE (S)	749.69	A2	659.69
For 28-80 USM Add	130.00		
For 35-105 Add	46.00		
For 35-105 USM Add	120.00		
EOS SYSTEM			
Body w/501.8	w/35-70		
A2	559.69	619.69	659.95
A2E (S)	609.95	659.95	699.95
A2E (S) Date	637.95	697.95	733.95
EFM	149.69	188.88	222.22
Rebel X	178.69	249.69	283.69
XS KISS	228.69	299.99	379.95
XS Date	279.69	349.99	389.69
10S	288.69	344.69	389.69
Rebel	158.69	223.69	244.69
Rebel SL 1000FN	249.69	279.69	319.69
RT	348.95	404.95	454.95
ELAN (100)	324.69	379.69	424.69
ELAN (100) Date	374.69	439.69	479.69
EOS 10S Commemorative Kit			579.69
ELAN (100) w/28-80			469.95
ELAN (100) w/35-105			429.95

Special Lenses for EOS			
Auto Focus Bellows	449.69		
20/28	439.69	142.8	425.00
15/2.8	599.69	28.2	144.69
24/2.8	199.69	35.72	189.50
50 Macro			
50 1.8	53.95	50 1.4	254.95
85 1.8	349.69	85 F2	169.95
100 2.8 Macro			429.69
100 F2	329.69	135 2.8	249.95
20-35 USM	419.69	20-35	329.69
200/2.8	599.69	300 2.8	2499.69
300 F5.6	199.95	300 F4	849.50
400/5.6	399.69	500 F8	199.50
28-70 2.8			199.69
28-105	309.95	28-80	179.69
35-80	94.95	35-135	249.69
35-70 F3.5	114.50	28-70 F3.5	144.69
35-105	134.95	70-210/4	149.69
70-210 F3.5			249.69
80-200 F4.5			118.69
80-200 4.5 USM			173.69
80-200 2.8			599.69
100-300 4.5			239.95
75-300 F4.5			159.95
3X converter set			199.95

Special for EOS Owners			
Canon F5.6			299.69
Cambrion 2x Converter			119.95
Tamron 2x Converter			79.95
1.7x Teleconverter			49.69
Polaroid Back			624.69
Data Back			48.95
Extension Tube			59.95
Barocorder			38.95
GR80	34.95	BP-5	56.95
Pentax to EOS			19.95
Canon FD to EOS			29.95
Remote Cord 16.95	VG-10		69.69
Off Camera Shoe Cord			48.50
LC-2	89.69	60T-3	28.69

CANON LENSES			
15/2.8	774.50	14/2.8L	1529.69
20/2.8	369.50	17/4	349.50
28/2.2	399.50	24/1.4L	1099.50
28/F2	419.50	24/2.8	279.50
Special for Canon Owners			
28MM 2.8			59.50
35/2.8	99.50	35-70	89.50
35/2.8	229.50	28/2.8	109.50
50/1.2L	734.50	50/1.2	219.50
50/1.4	78.50	50/1.8	59.50
50 Macro	279.50	TS 35/2.8	969.50
85/1.2L	629.50	100/2.8	199.50
100/2.2	339.50	135/2.8	469.50
100 Macro	429.50	100/2.8	2450.50
135/2.8	199.50	200/2.8	449.50
200 Macro	669.50	300/2.8	2699.50
300/4.5	479.50	300/4L	349.50
400/4.5	999.50	400/2.8L	449.50
500/F8	288.50	28-35	149.50
20-35L	969.50	100-300	229.50
Special for Canon Owners			
100-300			159.50
35-105	199.95	80-200L	469.50
75-200			149.50
2XA	174.50	2XB	246.50

ACCESSORIES FOR CANON			
Adp. Your Pk. Minolta and Nikon Lenses to Canon			79.95
1.1 Slide Dup.			49.95
Zoom Duplicator			68.95
Polaroid Back			549.50
Winder for A			69.50
Extension Tube			39.95

CANON SPEEDLITES			
300EE	99.69	244T	56.50
430EE	209.95	200E	44.44
199A	149.50	299T	219.50
188A	89.50	577G	299.50
277T	99.50	480EG	469.69
533G	179.50	ML-3	199.69
Kalimar SD226			149.95
Activator 632 LCD			129.69
Activator 630AF			169.69
Kalimar AF600			149.69
Esprit	99.95	Esprit 00	108.95
285	178.69	115Z	238.90
115 Caption			268.69
285 Caption			208.95
Sure Shot M			88.95
Photura 135 (Epoca)			259.95
Photura 135 Caption (Epoca)			279.95
Sure Shot A-1			159.95
Sure Shot A-1 Data			174.95
Caption Photura			224.95
Zoom Max			149.95
Zoom Max Caption			168.69
Sure Shot Tele			79.95
Sure Shot Tele Date			79.95
Sure Shot Zoom S			129.69
Sure Shot Date			89.95

CANON VIDEO			
V-22	2129.69	A-1	1196.00
LC55	1149.00	E700	799.00
ES20	599.00		
CL-100-1000 Vap Lens			2399.00
CHINON			
Genesis	199.95	Genesis II	149.95
Genesis III	248.69	Genesis II	289.69
Genesis IV	314.69	IV QD	339.69
5501	134.95	3001	99.69
Genesis Date			189.95

LENSES FOR GENESIS			
Close up			29.95
1.4	39.95	0.8X	39.95
220	134.69	330MM	179.95
550MM Lens			299.95
LENSES FOR CHINON AND ACCESS			
17/2.8	159.95	28/2.8	89.95
35/2.8	69.95	24/2.8	49.95
35/200 F4	119.69	70/210 F4	79.95
80/200 F4	569.95	500 F8	99.69
S280	44.95	S380	79.69
Winder	99.95	Info Back	139.95

KIT 1			
Camera Body + Pro Strap			
50mm Lens + Lens Brush			
Wide + Elect. Flash			
Film + Auto. Lens			
Telephoto Aux. Lens			
Gadget Bag			
Cambrion 500 TTL	199.95	319.69	299.95
Canon EOS 1	1269.69	1499.69	1599.69
Canon EOS A2E	739.69	849.69	799.69
Canon EOS A2E (S)	749.69	829.69	874.69
Canon EOS 10S	449.95	749.69	799.95
Canon T-60	279.95	369.69	349.50
Canon Elan (100)	429.69	699.69	539.69
Canon Rebel	299.69	569.69	409.95
Rebel SL II (1000FN)	368.69	599.69	479.95
Rebel X	319.69	589.69	426.69
Rebel Kiss XS	349.69	599.69	479.29
Minolta 7000i	449.95	549.69	549.69
Maxum 3xi	299.69	439.69	609.69
Maxum 3xi	299.69	449.69	619.69
Maxum 7xi	599.69	849.69	794.69
Maxum 9xi	799.69	999.69	949.69
400si	399.95	699.95	599.69
700si	749.69	999.69	899.69
Minolta X700	299.69	444.44	399.50
Minolta X370	229.69	333.33	349.70
Minolta X9	299.70	379.69	469.70

NIKON			
Body	w/1.7	w/1.4	
NEO (F90)	728.69	799.69	969.95
N500S (801s)	568.69	649.69	799.69
N500S (601)	358.69	434.69	578.69
N500S (401s)	269.95	314.69	479.69
N50 (F50)	359.69	434.69	579.69
N4004S	229.69	279.69	394.69
N6000	299.69	454.69	499.69
FM-2	379.69	439.69	499.69
FM-2T	739.69	799.69	989.69
F-3	889.69	969.69	1149.69
F-4	1449.69	1499.69	1649.69
F-4S	1529.69	1579.69	1749.69
F-4E	1699.69	1759.69	1899.99

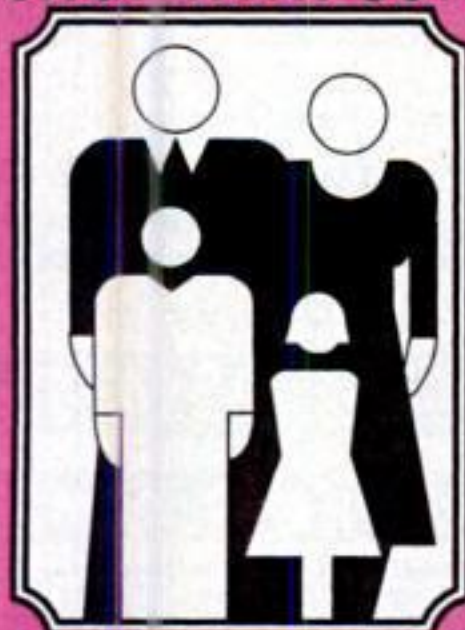
Special for Nikon AF Cameras			
2x Auto Focus Teleconverter			149.95
24 2.8	139.69	28 2.8	129.69
50MM 2.8 Macro			179.69
35-70	99.69	28-200	229.88
35-135	179.69	75-300	199.95
70-210 F4.5			119.95
28-70	284.88	105 VR00	394.69
27600	184.95	35T1	799.69
27500	149.95	27600QD	219.95
27100	138.69	27470QD	148.69
27100	124.69	27100L	104.95
400 Date	169.95	27100L	159.95
Spot Light	109.95	27100L	169.95

NIKON LENSES			
162.8	649.69	105/2.8	CALL
182.8	CALL	20/35	CALL
242.8	299.69	35/702.8	589.69
602.80	354.95	35/800	84.95
1052.80	564.69	28/700	299.69
80-2002.80	769.69	70/2102.80	264.69
TC14E	49.95	TC20E	539.69
20/2.8			419.69
24/2.8	259.69	28/F2	449.69
35/2.8	159.69	35 F1.4	429.69
35 F2	249.69	85/1.4	564.69
50/1.8	69.69	85/1.8	259.69
105/2.8	679.69	50/1.4	209.69
120 MED	919.69	60 Macro	299.69
200/4	269.69	105/2.5	238.69
300 F4	724.69	135 F2	669.69
500 F8	549.69	180/2.8	574.69
20-35	1629.69	300/2.8	269.69
24-50	329.69	100F11	1299.69
35-70/3.5	124.69	28-35	319.69
35-135/3.5	339.69	28/70	259.69
70/210			219.69
35-200	599.69	35-105/3.5	319.69
75-300 F4.5			419.69
80-200 F4.5	619.69	100-300/5.6	389.69
80-200 2.8			699.69
TC201	199.69	TC16A	172.69

TRIPOD ADAPTOR		129.95
Adp. your screw mt lenses to your Nikon		
Adp. Your Pk. Canon, Contax, Minolta, Maxxum, EOS, Olympus, Yassica to Nikon		79.95
2x Converter		
28/2.8	49.69	135/2.8 49.69
50/2.8	49.69	28-80/3.5 99.69
70/2.10 4.5		69.95
70/2.20 F4.5 Macro		129.95
00-300 F 5.6		179.95
SPECIAL FOR NIKON		
FA, FE, F, FM 2		
Motor Drive		39.69
Winder for EM/FG/FG-20 29.95		
MD-4	339.69	MD-12 249.69
SPEEDLITE & ACC		
SB-28	84.95	SB-20 168.69
SB-11	269.69	SB-22 109.69
SB-28	89.69	SB-25 21.95
SB-28	89.69	SB-25 149.69
SB-28	89.69	SB-25 149.69
SB-28	89.69	SB-25 149.69



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### "KIT A"

BODY W/ELECTRONIC FLASH,  
CANON EF35-80 F4.0-5.6, CAMERA  
STRAP, LENS CLEANING KIT,  
CAP KEEPER & COLOR FILM

### "KIT B"

BODY W/ELECTRONIC FLASH, CANON  
EF 35-105 F4.5-5.6, CAMERA STRAP,  
LENS CLEANING KIT, CAP KEEPER,  
COLOR FILM, TRIPOD & EYECUP

### "KIT C"

BODY W/ELECTRONIC FLASH, CANON  
EF 35-135 F4.0-5.6 ULTRASONIC,  
CAMERA STRAP, LENS CLEANING KIT,  
CAP KEEPER, COLOR FILM & TRIPOD

### "KIT D"

BODY W/ELECTRONIC FLASH, CANON  
EF 28-80 F3.5-5.6 ULTRASONIC LENS,  
CAMERA STRAP, LENS CLEANING KIT,  
CAP KEEPER, COLOR FILM & TRIPOD

### "KIT E"

BODY W/ELECTRONIC FLASH,  
CANON EF 28-105 F3.5-4.5  
ULTRASONIC, CAMERA STRAP,  
LENS CLEANING KIT, CAP KEEPER,

### "KIT F"

BODY W/ELECTRONIC FLASH, CANON EF35-  
80 F4.0-5.6 USM & CANON EF 100-300  
4.5-5.6 USM, CAMERA GADGET BAG, CAM-  
ERA STRAP, LENS CLEANING KIT, TRIPOD,  
CAP KEEPER, 3 ROLLS OF COLOR FILM

BODY	KIT "A"	KIT "B"	KIT "C"	KIT "D"	KIT "E"	KIT "F"
EOS Rebel X	179.99	274.99	334.99	474.99	424.99	519.99
EOS Rebel XS	229.99	324.99	384.99	524.99	474.99	569.99
EOS Rebel II	169.99	264.99	324.99	464.99	414.99	509.99
EOS Rebel SII	219.99	314.99	374.99	514.99	464.99	559.99
EOS Elan	339.99	434.99	494.99	634.99	569.99	679.99
EOS 10S	289.99	384.99	444.99	584.99	534.99	629.99
EOS A2, A2E	CALL	CALL	CALL	CALL	CALL	CALL
EOS 1	CALL	CALL	CALL	CALL	CALL	CALL

T-60 SLR BODY	124.99	Photura 135	284.99	EF75-300 4.0-5.6 USM	CALL	2x AF Converter for EOS	49.99
SureShot Spirit	89.99	EF24 2.8	269.99	EF100-300 4.5-5.6 USM	249.99	2x Converter for FD	39.99
SureShot Telex	89.99	EF50 1.8	56.99	EF35-80 4.0-5.6	89.99	Bar Code Reader E	CALL
SureShot Zoom S	114.99	EF28-80 3.5-4.5 USM	199.99	EF50 2.5 Macro	259.99	RC-1 Remote Controller	CALL
SureShot Zoom Max	144.99	EF28-105 3.5-4.5 USM	299.99	EF100 2.8 Macro	489.99	60T3 Remote Switch	CALL
SureShot Mega Zoom 76	114.99	EF35-80 4.0-5.6 USM	114.99	480 EG Flash Unit	474.99	Power Winder for Canon	29.99
SureShot Mega Zoom 105	174.99	EF35-105 4.5-5.6 USM	169.99	430 EZ Flash Unit	234.99	Camera Case for Canon	19.99
NEW SureShot A1 Pack	159.99	EF35-135 4.0-5.6 USM	269.99	300 EZ Flash Unit	99.99	Camera Bag	39.99
SureShot Z115	239.99	EF70-210 3.5-4.5 USM	269.99	200 E Flash Unit	39.99	Lens Cleaning Kit	12.99
Photura	199.99	EF80-200 4.5-5.6 USM	169.99	199A Flash Unit	CLOSEOUT.88.99	Adaptor FD Lens on EOS	29.99



### "KIT G"

MAXXUM BODY W/ELECTRONIC FLASH,  
MAXXUM 50MM AF 1.7 LENS,  
CAMERA STRAP, EYECUP, LENS  
CLEANING KIT, CAP KEEPER

### "KIT H"

MAXXUM BODY W/ELECTRONIC FLASH,  
MAXXUM AF 35-80 PZ 4.0-5.6  
LENS, CAMERA STRAP, EYECUP,  
LENS CLEANING KIT, CAP KEEPER,  
TRIPOD, ROLL OF COLOR FILM

### "KIT I"

MAXXUM BODY W/ELECTRONIC FLASH,  
MAXXUM AF 28-80X1 4.0-5.6 LENS,  
CAMERA STRAP, EYECUP, LENS  
CLEANING KIT, CAP KEEPER,  
TRIPOD, 2 ROLLS OF COLOR FILM

### "KIT J"

MAXXUM BODY W/ELECTRONIC FLASH,  
MAXXUM AF 28-105X1 3.5-4.5 LENS,  
CAMERA STRAP, EYECUP, LENS  
CLEANING KIT, CAP KEEPER,  
TRIPOD, 2 ROLLS OF COLOR FILM

### "KIT K"

MAXXUM BODY W/ELECTRONIC FLASH,  
MAXXUM AF 28-80X1 4.0-5.6 & AF 100-  
300X1 4.5-5.6 LENS, CAMERA GADGET BAG,  
STRAP, EYECUP, LENS CLEANING KIT, CAP  
KEEPIER, TRIPOD, 2 ROLLS OF COLOR FILM

### "KIT L"

MANUAL FOCUS BODY  
W/ELECTRONIC FLASH,  
MINOLTA MD MANUAL  
FOCUS 28-70 3.5 LENS, TRIPOD,  
1 ROLL OF COLOR FILM

BODY	KIT "G"	KIT "H"	KIT "I"	KIT "J"	KIT "K"	KIT "L"
Maxxum 2Xi	149.99	219.99	269.99	319.99	439.99	609.99
Maxxum 3Xi	194.99	259.99	309.99	359.99	479.99	649.99
Maxxum 5Xi	279.99	344.99	394.99	444.99	564.99	734.99
Maxxum 7Xi	439.99	504.99	554.99	604.99	724.99	894.99
Maxxum 9Xi	654.99	724.99	774.99	824.99	944.99	1114.99
Maxxum 700Si	CALL	679.99	724.99	764.99	884.99	1034.99
Maxxum X-700	189.99					294.99
Maxxum X-370	134.99					239.99

MAXXUM ORIGINAL LENSES	NEW 28-80 4.5-5.6	199.99	4000 AF Flash	CLOSEOUT	148.99	Freedom Dual C	84.99
50 1.7	35-105i 3.5-4.5	169.99	280 PX Flash		84.99	Freedom Action Zoom	119.99
50 2.8 Macro	NEW 70-210i 4.5-5.6	CALL	360 PX Flash		CALL	Freedom Zoom 70EX	149.99
100 2.8 Macro	100-300i 4.5-5.6 APO	549.99	2X AF Converter for Max	49.99		Freedom Zoom 70C	134.99
Xi 28-80 4.0-5.6	5400HS Flash (700Si)	349.99	2X MF Converter for MD	39.99		Freedom Zoom 90EX	179.99
Xi 28-105 3.5-4.5	3200i Flash	74.99	Power Winder for Minolta	29.99		Freedom Zoom 90C	149.99
PZ 35-80 4.0-5.6	5200i Flash	169.99	Adaptor MD Lens on Max	19.99		Freedom Zoom 105EX	219.99
Xi 35-200 4.5-5.6	3500 Xi Flash	109.99	QD-7, DB-7, DB-5	69.99		Freedom Zoom 105i	179.99
Xi 80-200 4.5-5.6	5400 Xi Flash	229.99	Freedom Holiday	49.99		Weathermatic Dual 35	164.99
Xi 100-300 4.5-5.6	2800 AF Flash	69.99	Freedom AF10R	54.99		Call for all other Minolta items	

## PENTAX



PZ-20 w/FA 28-80	409.99	IQ Zoom 115S	239.99
SLR'S & POINT & SHOOT		LENSES & FLASHES	
PZ-1	469.99	FA 50 1.7	109.99
PZ-20	269.99	FA 28-80 3.5-4.7	139.99
PZ-10	188.99	FA 28-105 4.0-5.6	269.99
P30T	139.99	FA 70-200 4.0-5.6	199.99
K-1000	139.99	FA 100-300 4.5-5.6	299.99
PC-606W	59.99	50 2.0 A MF	44.99
IQ Zoom 90WR	169.99	AF 500 FTZ Flash	249.99
IQ Zoom 280P	249.99	AF 400 FTZ Flash	224.99
IQ Zoom 70XL	139.99	AF 330 FTZ Flash	119.99
IQ Zoom 115S	239.99	AF 240 FT Flash	79.99
IQ Zoom 105R	189.99	2x Converter for Pentax	39.99



## Nikon



"KIT M"	"KIT N"	"KIT O"	"KIT P"
BODY W/ELECTRONIC FLASH, NIKON AF 50MM 1.8 LENS, WIDE CAMERA STRAP, LENS CLEANING KIT, CAP KEEPER	BODY W/ELECTRONIC FLASH, NIKON AF 35-70 3.3-4.5 LENS, WIDE CAMERA STRAP, LENS CLEANING KIT, CAP KEEPER	BODY W/ELECTRONIC FLASH, NIKON AF 28-70 3.5-4.5 LENS, WIDE CAMERA STRAP, LENS CLEANING KIT, CAP KEEPER	BODY W/ELEC. FLASH, NIKON AF 35-70 3.3-4.5 & AF 70-210 4.0-5.6 LENS, GADGET BAG, WIDE CAMERA STRAP, CLEANING KIT, CAP KEEPER

BODY	KIT "M"	KIT "N"	KIT "O"	KIT "P"
N5005	284.99	364.99	424.99	569.99
N6006	339.99	419.99	479.99	624.99
N8008s	539.99	619.99	679.99	824.99
N50	339.99	419.99	479.99	624.99
N90	CALL	CALL	CALL	CALL
F4S	CALL	CALL	CALL	CALL
FM-2	384.99	464.99	524.99	669.99
N6000	329.99	409.99	469.99	614.99

Lenses, Flashes, Point & Shoot's	
35-70 2.8D AF	599.99
28-70 3.5-4.5D AF	309.99
80-200 2.8D AF	799.99
70-210 4.0-5.6D AF	279.99
35-70 3.3-4.5 AF	129.99
35-80 4.0-5.6D AF	CALL
28-70 3.5-4.5 AF	259.99
28-85 3.5-4.5 AF	339.99
35-105 3.5-4.5 AF	339.99
35-135 3.5-4.5 AF	349.99
70-210 4.0-5.6 AF	229.99
50 1.8 AF	69.99
Zoom Touch 470	129.99
Zoom Touch 600	179.99
Zoom Touch 800	289.99
Lite Touch Zoom	139.99
Zoom Touch 105VR QD	CALL
SB-25 Flash	CALL
SB-22 Flash	109.99
SB-20	169.99
2x AF Conv f/Nikon	49.99
2x MF Conv f/Nikon	39.99

## OLYMPUS



Super Zoom 3000	209.99
Super Zoom 2800	CALL
Super Zoom 2000	CALL
Stylus	99.99
Stylus Zoom	149.99
IS-1	299.99
IS-2	369.99
IS-3	CALL
IS-10	CALL
IS-1000	CALL
Infinity Mini	84.99
AF-1Twin	89.99
Trip AF Mini	59.99

## Panasonic

PROFESSIONAL	PV-564	CALL
INDUSTRIAL	PV-53	849.99
	PV-IQ 604	829.99
	PV-IQ 504	679.99
	PV-IQ 404	619.99
	PV-IQ 304	579.99
	PV-IQ 204	529.99
	PV-5770	944.99
	PV-S 372	799.99
	PV-910	579.99
	Home Vcrs	
	PV-2301	164.99
	PV-4301	174.99
	PV-4351	224.99
	PV-4361	284.99
	PV-4362	299.99
	PV-S4366	434.99
	PV-S4380	684.99
	AG-W1	CALL
	AG-5700	1199.99
	AG-1970	1194.99
	AG-1280	239.99
	AG-3	2189.99
	AG-460	2269.99
	AG-455	1419.99
	WJ-MX50	3789.99
	WJ-MX30	1799.99
	WJ-TTL5	204.99
	WJ-AVE5	879.99
	WJ-AVE7	CALL
	AG-A96	339.99

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CCD-TR500	1079.99	SLV-770HF VHS	CALL
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CCD-TR101	999.99	SLV-700HF VHS	304.99
CCD-TR91	739.99	SLV-620HF VHS	CALL
CCD-TR82	CALL	SLV-420 VHS	CALL
CCD-TR70	CALL	EV-S7000 8MM	CALL
CCD-TR65	599.99	EV-S3000 8MM	1234.99
CCD-TR61	529.99	EV-S2000 8MM	789.99
CCD-TR40	CALL	EV-C100 8MM	444.99
CCD-TR30	CALL	STR-D1015 Receiver	CALL
CCD-TR21	499.99	STR-D1011S Receiver	CALL
CCD-FX630	CALL	STR-D1011 Receiver	374.99
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CCD-FX530	CALL	CDD-C910 CD	269.99
CCD-FX520	509.99	TCK-611 Cassette	239.99
CCD-FX430	CALL	Extended 4 Year Warranty Available	
CCD-FX420	499.99	Call for other Sony Products	

## Tokina

MANUAL FOCUS	CAN, EOS, MAX, NIK
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28-70 2.8-4.5 AF	CALL
MANUAL FOCUS	
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SZX 60-300 4.0-5.6	149.99
SZX 28-200 3.5-5.3	139.99
28-105 3.5-4.5	159.99
24-70 3.5-4.8	159.99
35-70 3.5-4.8	74.99
80-200 4.5-5.6	59.99
28 2.8	44.99
2x 7 Element	64.99
ATX 80-200 2.8	339.99
All MF Lenses in Contax Mount	
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ATX 28-70 2.8 M/N	259.99
ATX 80-200 2.8 EOS	519.99
ATX 80-200 2.8 M/N	439.99
20-35 3.5-4.5 EOS	219.99
20-35 3.5-4.5 M/N	224.99
28-70 2.8-4.5 AF C/M/N Call	
28-200 3.5-5.3 M/N	179.99
60-300 4.0-5.6 M/N	169.99
75-300 4.5-5.6 M/N	164.99

## Vivitar

MANUAL FOCUS		AUTO FOCUS	
Series 1 105 2.5 Macro.....264.99		Vivitar Series 1	
Series 1 28-105 2.8-3.8.....169.99		28-70 2.8 C-EOS.....324.99	
Series 1 70-210 2.8-4.0.....169.99		28-70 2.8 MN.....289.99	
Series 1 100-500 5.6-8.0 364.99		28-105 4.0-5.6 C-EOS.....234.99	
17-28 4.0-4.5.....114.99		28-105 4.0-5.6 MN.....209.99	
28-80 3.5-4.8.....89.99		28-200 3.5-5.6 C-EOS.....249.99	
28-105 3.5-4.5.....129.99		28-200 3.5-5.6 MN.....238.99	
28-210 3.5-5.6.....139.99		70-210 2.8 C-EOS.....669.99	
70-210 4.5-5.6.....69.99		70-210 2.8 MN.....639.99	
100-300 5.6-6.7.....119.99		100-300 5.6-6.7 C-EOS.....169.99	
19 3.8.....94.99		100-300 5.6-6.7 MN.....149.99	
24 2.8.....59.99		28-80 3.5-5.6 C-EOS.....CALI	
28 2.8.....44.99		28-80 3.5-5.6 MN.....CALI	
500 8.0 Mirror.....99.99		28-210 3.5-5.6 C-EOS.....179.99	
2x Macro Teleconverter.....69.99		28-210 3.5-5.6 MN.....159.99	
2x Teleconverter.....29.99		70-210 4.5-5.6 C-EOS.....129.99	
All Manual Focus Lenses		70-210 4.5-5.6 MN.....119.99	
in Contax Mount		2X AF Teleconv. CMN.....74.99	







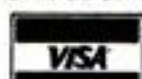


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## 35MM LENSES

SIGMA		MINI FOCUS	CANON	MAXIUM T	MINI AF	PENTAX AF	TAMRON
14mm F3.5	451.95	451.95	451.95	451.95			
15mm F2.8 RISH-EYE w/c	387.95						
18mm F3.5	293.95	325.95	293.95	293.95			
24mm F2.8	134.95	182.95	134.95	134.95	134.95		
28mm F2.8	183.95	263.95	183.95	183.95			
35mm F2.8 Macro	173.95	226.95	173.95	173.95			
50mm F2.8 Macro w/AM	259.95	329.95	259.95	259.95			
50mm F2.8 APO Macro w/c	662.95	662.95	662.95	662.95			
50mm F5.6 APO w/c, 4 filters	286.95	335.95	286.95	286.95			
400mm F5.6 APO w/c, 4 filters	2179.95	2179.95	2179.95	2179.95			
500mm F7.2 APO w/c	479.95	534.95	479.95	479.95			
500mm F4.5 APO w/c, 4 filters	511.95	511.95	511.95	511.95			
600mm F8 Mirror w/c, 5 filters	2999.95	3359.95	2999.95	2999.95			
800mm F5.6 APO w/c, 4 filters	346.95	346.95	346.95	346.95			
1000mm F8 APO w/c, 4 filters	5529.95	5529.95	5529.95	5529.95			
21-35mm F2.8-4.5 w/c	331.95	331.95	331.95	331.95			
24-50mm F4.5-5.6	151.95	151.95	151.95	151.95			
28-70mm F3.5-4.5 UC	131.95	131.95	131.95	131.95			
28-70mm F2.8	257.95	257.95	257.95	257.95			
28-105 F3.5-4.5 IA PZ	167.95	167.95	167.95	167.95			
28-105 F4.5-5.6	289.95	289.95	289.95	289.95			
35-70mm F3.5-4.5 UC	85.95	85.95	85.95	85.95			
35-135mm UC F4.5-5.6	155.95	155.95	155.95	155.95			
70-210mm F4.5-5.6 UC	183.95	183.95	183.95	183.95			
70-210mm F4.5-5.6 IA PZ	181.95	216.95	181.95	181.95			
70-210mm F2.8 APO w/c	597.95	597.95	597.95	597.95			
75-300mm F4.5-5.6 UC w/c	189.95	189.95	189.95	189.95			
75-300mm F4.5-5.6 APO w/c	234.95	234.95	234.95	234.95			
1.4X AF Tele Converter w/c	167.95	167.95	167.95	167.95			

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MINI FOCUS	MAXIUM T	CANON	MINI AF	PENTAX AF	TAMRON
17/3.5	187.95	356.95	459.95	356.95	
28/2.8	74.50				
90/2.5 ATX w/Ext Tube	299.95				
100/2.8 ATX Macro	363.95	368.95	338.95		
300/2.8 ATX APO SD	1387.00	1598.95	2479.95	1699.95	
400/5.6 SD	228.95				
400/5.6 ATX APO	214.95	364.50	434.50	362.95	368.50
500/8					
28-35/3.5-4.5	224.95	231.50	325.50	232.95	238.95
24-40/2.8 ATX	184.50	449.95	539.95	449.95	
28-70/3.5-4.5 SXZ	97.90				
28-70/3.5-4.5 SXZ Macro	107.50	173.50	108.95		
28-70/2.8 ATX	269.50	318.95	279.50	282.95	
28-70/2.8 Pro	449.95	539.95	449.95	449.95	
28-70/3.5-4.5	91.90				
28-105/3.5-4.5 SXZ	184.50				
28-200/3.5-5.3 SXZ Macro	172.95	213.50	209.95		
35-70/3.5-4.5 SXZ	72.50				
60-300/4.5-5.6 SXZ Macro	168.50	199.95	199.95		
70-210/4.5-5.6	94.90				
70-210/4.5-5.6 SXZ Macro	182.95	183.50	177.95	183.50	182.50
75-300/4.5-5.6	178.95				
80-200/4.5-5.6 SXZ Macro	82.50				
80-200/2.8 ATX APO	363.95	440.50	531.50	438.50	
100-300/4.0 ATX APO	378.95	598.95	739.50	598.95	
150-500/5.6 ATX APO	819.95				
2x Element Converter	69.95				

## TAMRON

MINI FOCUS	MAXIUM T	CANON	MINI AF	PENTAX AF	TAMRON
17/3.5	329.95				
24/2.8	219.95				
90/2.5 Macro	244.95	299.95	299.95	299.95	
1.1 ext. tube for 90/2.5	39.95				
180/2.5 LD	CALL				
300/2.8 LD	297.95	2519.95	2519.95	2519.95	
400/4 LD	CALL				
500/8	329.95				
24-70/3.5-5.6 ASL	234.95	234.95	234.95		
28-70/3.5-4.5	144.95	149.95	149.95		
28-200/3.5-5.6	299.95	299.95	299.95	299.95	
35-90/4.5-5.6	129.95	129.95	129.95	129.95	
35-105/3.5-4.5	549.95	719.95	699.95	719.95	
35-150/3.5-4.5 Macro	269.95				
60-300/4.5-5.6 Macro	314.95				
70-210/4.5-5.6	144.95	139.95	139.95		
70-210/4.5-5.6 AF-IF	369.95				
70-210/2.8 LD	999.95	999.95	999.95		
70-300/4.0 LD	254.95	254.95	254.95		
90-300/4.5	179.95				
200-500/5.6	CALL				
2x Tele-Flash Converter	119.95	126.95	126.95	126.95	
1.4x Converter SP	129.95	94.95	94.95	94.95	

## VIVITAR

FOR MANUAL FOCUS SLR'S	MINI FOCUS	MAXIUM T	CANON	MINI AF	PENTAX AF	TAMRON
19/3.8	182.00	242.8	67.40	292.8		53.50
105/2.5 Macro Series 1	271.00	500/9	17-28/4.0-4.5	127.90		
24-70/3.5-4.5 Series 1	180.50	28-70/3.5-4.5	85.50	28-105/3.5-4.5 Series 1	287.90	
28-105/3.5-4.5 Macro	141.00	28-210/3.5-5.6 Macro	149.90	70-210/2.8-4.0 Series 1	183.50	
70-210/2.8-4.0 D-OS	221.00	70-300/4.5-5.6 Compact	147.50	100-500/5.6-8.0 Series 1	417.90	
Macro Focus 2x Converter	81.00	2x Converter	34.90	Auto. Ext. Tube Set	79.50	

## FOR NIKON, CANON, MINOLTA AUTO FOCUS SLR'S

AF 28-70/2.8 Series-1 (Nikon, Minolta)	206.90	AF 28-105/4.5 Series-1 (Nikon, Minolta)	214.90
AF 28-200/3.5-5.6 Series-1 (Nikon, Minolta)	234.90	AF 70-210/2.8 Series-1 (Nikon, Minolta)	659.90

## SAMYANG

FOR MANUAL FOCUS SLR'S	MINI FOCUS	MAXIUM T	CANON	MINI AF	PENTAX AF	TAMRON
AF 28-200/4.0 (Maxum)	Special!	18-28/4.5-5.6 (Minolta MD)	Special!	28-200/4.5-5.6 (Minolta MD)	Special!	
80-200/4.0 (Minolta MD)	28/2.8	70-210/2.8-4.0 Series 1	CALL	70-300/4.5-5.6	CALL	
500/8	CALL	75-300/4.5-5.6	CALL	100-500/5.6-7.1	CALL	
28-210/4.5-5.6	CALL	28-70/3.5-4.5	CALL			

## KENKO TELE EXTENDERS

MC4 2x (specify)	44.95	MC4 2xAF (Minolta, Nikon, Canon, Pentax)	79.95
MC7 2xAF (Minolta, Nikon, Canon, Pentax)	119.95	1.5 AF (Minolta, Nikon, Canon, Pentax)	69.95

## ACCESSORIES

Lens Accessories	Price
49-67mm Rubber Shade (specify)	5.99
72-77mm Rubber Shade (specify)	7.99
Fastcap Lens Cap 46-67mm (specify)	7.95
Small Lens Pouch	3.95
Medium Lens Pouch	5.95
Large Lens Pouch	7.95
Petrol Attachment	18.95
3x3 Gelatin Filter Holder	32.95
Luminous Lens Cloth	4.95
MACRO & CLOSE UP ACCESSORIES	
1:1 Slide Dupliator	39.95
Zoom Slide Dupliator	69.95
Macro & Macro Slide Dupliator	89.95
T-Mount for above	14.95 & 29.95
C-Mount for Video	22.95
Auto Ext. Tubes	89.95
4-Way Macro Focus Adjuster	129.95
Auto. Bellows w/ Adapter (specify)	197.90

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Maxum X	69.95
Nikon AF	74.95
Pentax PZ	64.95
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8, 11, 15, 25, ND 3, 6, 9, 18, 36, 81AB	7.40	8.85	13.65	22.85	44.85
80C, 81, 81C, 81F, 82, 82AB, 82C, 85B, 85C, 85D, 85E, 85F, 85G, 85H, 85I, 85J, 85K, 85L, 85M, 85N, 85O, 85P, 85Q, 85R, 85S, 85T, 85U, 85V, 85W, 85X, 85Y, 85Z	12.40	15.40	18.40	28.40	58.40
6, 9, 12, 15, 21, 24, 29, 47, 47B, 56, 56B, 61	14.40	16.40	19.40	29.40	59.40
Center Spot	29.40	39.40	54.40	84.40	154.40
Close Up Sets	29.40	39.40	54.40	84.40	154.40
CC 10M, 20M, 30M, 40M, 20R, 30R	29.40	39.40	54.40	84.40	154.40
Color Compensating (not Listed Above)	54.95	59.95	79.95	79.95	79.95
Color Grad (Specify)	29.40	29.40	29.40	29.40	29.40
FL-D, FL-B	12.40	14.40	18.40	31.40	54.40
Fog Effect (Specify 1, 3, 5)	16.40	18.40	23.40	35.40	58.40
Low Contrast 1-4, Soft Cont. 1-5, Del. Fog 1-5	12.40	14.40	18.40	29.40	49.40
Polarizer	18.40	19.40	23.40	35.40	58.40
Circular Polarizer	18.40	19.40	23.40	35.40	58.40
Sepia 1, 2, 3	21.40	23.40	27.40	37.40	59.40
Softener 1-4 (Black or White)	17.40	19.40	23.40	35.40	58.40
SoftFX 1-5	19.40	21.40	25.40	37.40	59.40
Split Filter (Specify +1, +2, +3)	13.40	14.40	18.40	22.40	36.40
Star Effect	CALL				
HollywoodFX Filters	CALL				
TIFFEN TMC MULTI-COATED FILTERS	CALL				
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Filter	49mm	52mm	55mm	58mm	62mm	67mm	75mm
(V)AR, 85(AB)	7.00	7.99	10.00	12.10	13.75	23.75	29.75
Orange	10.00	11.30	13.30	17.30	19.75	34.75	39.75
Yellow/Green	7.00	7.99	10.00	12.10	14.40	23.75	29.75
Purple, Red/Blue	14.00	14.00					
Red/Blue	22.30	22.30	24.30				
Green, Yellow/Green							
Blue, Yellow	10.20	10.75	11.30				
Violet, Pink, Brown							
(V)ary	13.30	13.30	13.55	29.30	29.55	27.50	37.50
	12.60	13.20	14.30	18.80	22.75	33.95	39.95
	24.30	24.60	31.80	34.80	36.30	49.95	59.95
	19.70	21.30					
(Circ. Part.)	22.30	22.30	24.30	37.50	43.50	49.50	
Circular	24.30	24.30	25.30	46.50	53.50	59.50	
(Circ. Linear)	31.30	31.30	34.30	52.50	59.50	69.50	
Con	31.30	31.30					
	10.30	10.30	13.30	14.30	16.30	23.75	
	8.30	8.30	8.80	10.30	14.30	26.75	
(set of 2)	15.30	15.75	18.30	29.30	29.30	34.75	
(set of 2)	21.70	21.80	25.30				
Screen	6.30	7.30	7.80	9.80	18.80	24.90	34.90
	11.75	12.60	12.60				
	8.70	10.30	10.30				
	29.80	22.30	25.90	31.30	34.75		
Green	18.80	21.30	21.30				
	49.00	49.00	41.30				



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KM (ISO 25)	4.21	7.25	6.27	5.83	9.60	<b>KODAK</b> IE (Infrared) 36 Exp <b>15.70</b>			
KR (ISO 64)	4.16	7.19	6.27	5.83	9.57	 <b>Kodak</b> FILM			
KL (ISO 200)	5.25	8.49	7.39	7.04	10.85	94.45	4.27		
PKM (ISO 25)			7.19	6.84	10.74				
PKR (ISO 64)			7.15	6.68	10.47				
PKL (ISO 200)			8.77	8.25	11.99				
KPA (ISO 40)			8.45	7.89	11.86				
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EB ELITE (ISO 100)	3.90	6.87	5.93	4.79	8.69				
EC (ISO 100)					3.67	7.63			
ED ELITE (ISO 200)	4.77	7.75	7.80	5.76	9.75				
EL ELITE (ISO 400)	4.97	7.85	8.60	5.97	9.73	106.96	4.98		
ISO (ISO 160)	4.83	7.80	7.60	5.67	8.65				
EPD (ISO 200)			8.61	6.93	10.98	83.48	3.45	17.40	46.48
EPH (ISO 1600)			11.95	9.35	13.35				
EPH (ISO 320)			9.85	8.43	12.42	119.30			
EPH (ISO 400)			9.97	7.75	11.55				
EPH (ISO 100)	PK-12	4.96	7.85	6.23	10.20	82.50	4.19	18.45	42.45
EPH (ISO 50)	PK-24	2.98	6.85	6.19	9.97	81.50	3.23	16.20	38.90
EPR (ISO 64)	PK-36	3.87	7.14	5.37	9.25	71.50	3.17	15.88	38.90
EPR (ISO 160)	PK-59	5.10	8.63	6.77	10.70	81.90	4.59	23.48	
EPK (ISO 64)	DP12	4.48		7.14	5.47	9.45	3.47		
EPK (ISO 160)	DP15	5.09		7.15	5.47	9.39	72.50	3.24	
EPK (ISO 64)	DP24	5.88		7.84	5.75	9.75		18.45	42.58
EPZ (ISO 100)	DP36	7.89		6.97	7.70	109.75	4.93	24.65	47.88
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LUMIERE LPP (ISO 100)	DP Stretch ...	6.79							
5071 (Duomo)			6.30	6.02	10.05	39.45			





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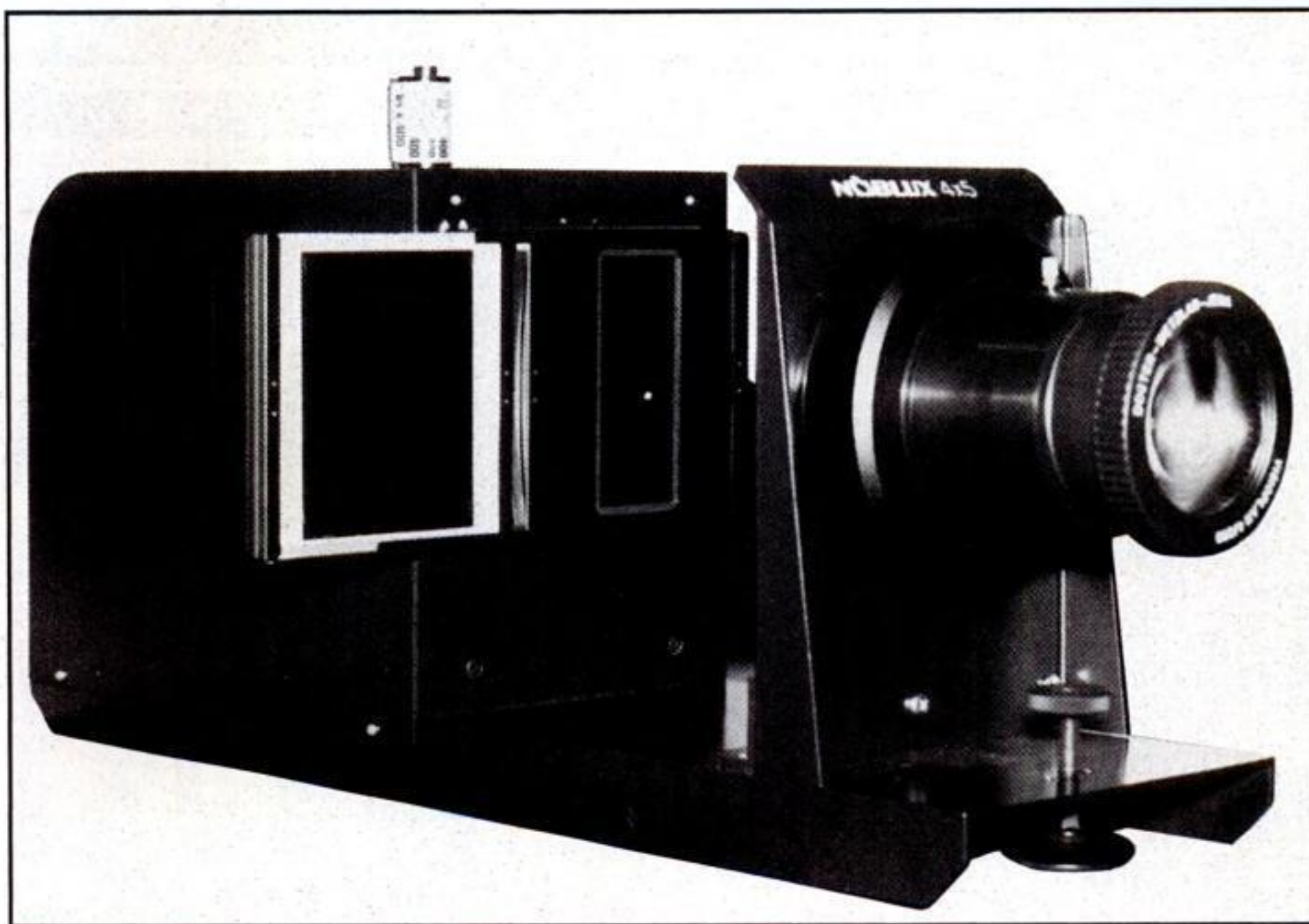
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# Sint's View

continued from page 76

needed) is included in the \$229 price. (Zyco Mfg., 46 Darby Rd., Paoli, PA; 19301-1497; 215 644-7716)

With these two 80-200mm brack-



**The WOW factor:** Having once been bowled over by a 2 1/4 slide show presented on Hasselblad projectors, I can only speculate on the color, detail, and overall impact possible with Noblux's new 4x5 transparency projector.

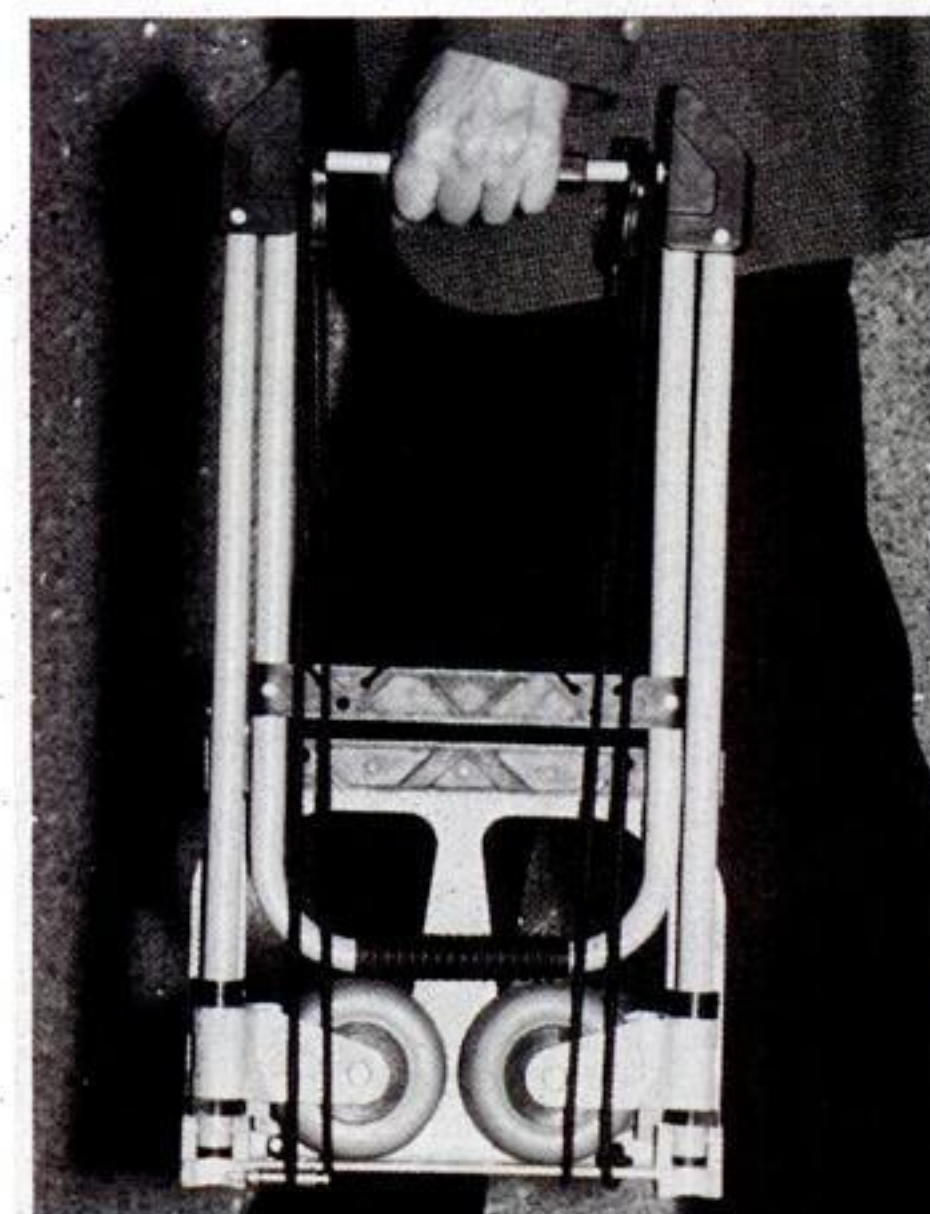
280mm f/4 Doctor Visioplan lens (based on Zeiss designs). While a double 4x5 carrier is included (forget trays, folks!), you've got to purchase the glass mounting plates separately. Ten 4x5 plates (five transparencies' worth) sell for \$80, while 10 6x12-cm panorama plates retail at \$75....

Uh-oh! More tripod adapters for the 80-200mm f/2.8 Nikkor! (See "Sint's View," April '94, page 114) F&L Photo now has a collar-type bracket that grips the zoom around the focus/zoom ring. To zoom with this \$169.95 beauty, you move the body in and out while the lens stays put above the tripod. Two locking screws attach the collar to the lens in a way that lets you easily swing the camera between vertical and horizontal orientations and also lets you manually focus. Nice! (F & L Photo, 31 E. Welwood Dr., Savannah, GA, 31419; 912 925-4675.)

Similarly, from Zyco Manufacturing comes the ZWD-60 bracket. This adapter doesn't rotate for verticals but has Arca-type quick-release brackets on two sides for fast reorientation. For some Nikon cameras, it requires spacers that raise or lower the camera relative to the adapter, so specify which camera you're shooting with when making inquiries. The spacer (if

ets and the Kirk that I've already described, there are now three different tripod mounts for one lens! Each manufacturer thinks he has a better mousetrap, but with the Nikon zoom selling at \$800 to \$1,000 a pop, how many mice can there be to catch?

A necessary but bulky accessory for  
*continued on page 94*



**It's the wheel deal, Neal:** In addition to those unique folding wheels, APV's Flip-Flat luggage cart features steel handles, an aluminum base plate, and roller bearings. A tough, fabric dust-cover keeps gunk off your pant leg when you're transporting it closed.



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CAMERA & VIDEO INC.

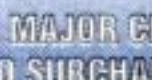
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## EOS REBEL XS KIT

EOS REBEL XS BODY

Canon EF 35-80

Camera Strap

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## EOS ELAN KIT

EOS ELAN BODY

Canon EF 28-105 USM

Camera Strap

**\$639**

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MAXXUM 3Xi BODY

Maxxum 35-80 PZ Lens

Camera Strap

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## SIGMA SA 300 KIT

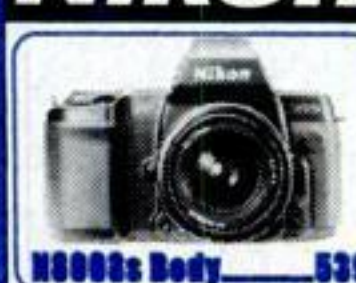
SIGMA SA 300 BODY

35-80 AF Lens

Camera Strap

**\$369**

## Nikon



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NIKON N6006 BODY

35-70 3.3-4.5

AF Lens

**\$469**

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SB-21B Macro Flash	\$389.99
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MF-21 Multi-Bk (8008S)	\$159.99
MF-22 Data Bk (F4S)	CALL
MF-23 Multi-Bk (F4S)	\$399.99
MF-25 (N90)	\$94.99
MF-26 (N90)	\$189.99

## MANUAL FOCUS

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FM-2	\$384.99
F-3 HP	CALL
MD-4 Motor Drive (F3)	\$364.99
28mm 2.8 for AIS	\$59.99
28-70 3.5-4.5 for AIS	\$119.99
35-70 3.5-4.5 for AIS	\$69.99
35-135 3.5-4.5 for AIS	\$149.99
70-210 4.0 for AIS	\$119.99
100-300 5.6 for AIS	\$139.99
FG, FG-20, EM Power Winder	\$29.99
FM-2, FE-2, FA Power Winder	\$29.99
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Nikon mount	\$19.99
2X Converter for Nikon	\$39.99

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Nikonos V Moss Green	\$469.99
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35 2.5 W	\$134.99
20 2.8UW	\$304.99
28 3.5 UW	\$304.99

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AND ACCESSORIES

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Universal U100	\$34.99
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PZ-20	\$269.99
PZ-10	\$189.99
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FA 70-200	\$199.99
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FA 135 2.8	\$299.99
FA 28 2.8	\$189.99
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FA 50 2.8 Macro	\$289.99
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70-200 4.0 AF T	\$99.99
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AF 330 FTZ Flash	\$119.99
AF 240 FT Flash	\$79.99
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80-200	CALL
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## ACCESSORIES

"Pentax" Wide Strap	\$9.99
Camera Cases for Pentax	\$19.99
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## PENTAX PZ20 KIT

PENTAX PZ20 BODY

FA 28-80

Lens

**\$409**



## SUNPAK

622 Super Body	\$239.99
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433 AF for all Cameras	\$69.99
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# Have You Considered Shooting COLOR SLIDES?

Most of today's photographers use only color prints. That's really a shame. Because, when people see photographic images on slides their first reaction is invariably, "Wow!" They can't believe how much richer and sharper color slides are than the prints they usually get.

The reason for this quality difference is complicated...but the bottom line is that slides are capable of showing 30% more color tones than the best possible color print. That translates into far more brilliant, life-like color.

## BEAUTIFUL COLOR SLIDES WITHOUT GIVING UP THE CONVENIENCE OF PRINTS

We have a special process that gives you top quality slides *and* prints from Kodak's new Ektar and Gold Plus films. You get magnificent color from the world's best films...with fine-grain color negatives for making really outstanding enlargements.

There's nothing special you have to do. Simply load the film of your choice and shoot. Decide whether you want slides...or prints...or both **after** you've exposed the roll. (You let us know when you send the film in for processing.)



Photo by David Farkas

The Price  
for slides  
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Not much  
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# Sint's VIEW

continued from page 92

most road trips is a luggage cart. APV (1689 Production Circle; Riverside, CA, 92509; 800 959-8083) has trimmed the bulk with the Flip-Flat, a luggage cart whose folding wheels allow for a surprisingly svelte collapsed profile: 24x12x1 7/8 inches. The five-pound model, 40-112, carries up to 100 pounds of baggage and costs \$69.95. This is the cart you want when you've got to get from Gate #1 to Gate #75 in 10 minutes!

Switching to lighting: From The Saunders Group (21 Jet View Dr., Rochester, NY 14624; 716 328-7800) comes the Wein infrared Sync-Link remote-flash trigger (about \$40). Mounting between the camera's hot shoe and an on-camera dedicated flash, this tiny product doesn't control the output of remote strobes it triggers; but it *does* allow full communication between camera and the mounted flash. That includes TTL control, if available.

Would you believe a monolight almost as small as the Sync-Link? (Well,

almost.) Tristar (9960 Indiana Ave., Suite #16, Riverside CA, 92503; 800 424-8801) introduced a line of four monolights at PMA with ratings of 100-, 225-, and 400-watt seconds. Sans reflectors, each is about the size of two cigarette packs, yet includes a built-in slave, quartz modeling lamp, grounded AC cord and, at under two pounds, zero percent body fat. Prices range from \$169 through \$380. They may not have the toughness needed for pro use, but as starter units and/or spare lights, they may prove ideal.

Now (ta da!), for the star of the show: Elinchrome, distributed by Bogen, has introduced a three-pack system of 1500-, 3000-, and 6000-watt second (ws) studio-flash units. Each can power three heads, and each head has independently variable digital control. The packs have a 5 1/2 f-stop range that can be changed in 1/10-stop increments. Called the Micro AS series, it's the only family of studio strobes that share a common power control system.

Let's take a look: Each digit of a head's readout equals a stop of light, with full power on the 6000-ws unit

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## Letters continued from page 74

### Duracell defense

Regarding your charts of the performance of an Autoreflex TC and a Minolta SRT-201 over time when fitted with the new Duracell batteries in "mercury" sizes ("Phototronics," Jan., '94, page 18): According to the column, these charts have "awful implications for metering accuracy," and the cameras are "useless for exposing slides unless frequent exposure checks are made with a good, up-to-date hand-held exposure meter."

I read the same charts, and I come to a different conclusion. Under a continuous drain of 100 microamperes, the new batteries gave readings that were one stop too small initially but were within one-half stop of the old ones between one and six hours after starting the test. Then voltage began to fall away rapidly enough that it should be noticeable during a battery check. The old batteries lasted about 12 hours under the same test conditions.

To me, this implies that PX-625A batteries should be discharged for about 100 microampere-hours, and

that they can then be trusted to perform adequately until a battery check reveals excessive voltage drop-off. For those of us who change our batteries about once a year, this hardly makes the cameras unusable.

Most of my cameras will be using the smaller PX-675A cells. Because they are smaller, the initial voltage drop-off should come sooner. Has Duracell released comparative discharge curves for the smaller cells?

Do you have any suggestions on how to achieve that initial discharge in my Konica cameras?

C. Nelson Schlatter  
Coshocton, OH

*While the Minolta test graph shows a steady aperture reading even though the battery voltage is changing, we can't say that you'll get the same results. There may have been some variation in the light level, too. The prints they sent Bailey were outdoor shots done on negative film so they told us nothing definite.*

*Running cells down to a specific percentage is an inexact process at best. There is always some recovery after use, and the final effect of a run-down process will depend on the cur-*

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## CCD-SC5 8mm SNAP Camcorder



- The CCD-SC5 is an automatic camcorder small enough to go anywhere, anytime. It's built-in 3" color LCD screen lets you comfortably see exactly what you're shooting and instantly enjoy playback. A dual lens system lets you snap instantly from telephoto close-ups to wide-angle shots.
- 3" color LCD screen lets you shoot more comfortably, and the screen tilts upward for easy viewing. The active matrix LCD system provides high resolution with excellent color.
- Built-in dual lens system lets you snap instantly between telephoto and wide angle.
- Features automatic exposure, white balance and focus for point-and-shoot speed and simplicity.
- Uses a smaller, lighter lithium ion battery that recharges inside the camera.
- Built-in speaker with volume control to enhance playback.
- Low-light sensitive down to 5 lux.

## CCD-FX430 8mm Handycam Camcorder



- Has new optical 12:1 variable-speed power zoom lens.
- Provides variable zooming speeds from 4 to 12 seconds.
- Full range auto focus for fast, accurate, automatic focusing from macro close-up to infinity.
- Low-light sensitivity is a remarkable 2 lux.
- 4-modes.
- Has a multi-angle sportsfinder with tilt-up design for comfortable low-angle shooting.
- Viewfinder indicators for remaining battery and tape time, also shows zoom focal length.
- AFM Hi-Fi (mono) track reproduces audio with a wide dynamic range.
- Flying erase head for noise-free transitions.
- Control-L edit interface use camcorder for editing.
- Built-in auto lens cover open automatically when you turn on the camcorder.
- Includes the RMT-708 wireless remote controller. The RMT-708 controls zooming, record and playback functions.

## CCD-FX530 8mm Hi-Fi Stereo Camcorder



- A step up from the CCD-FX430, it has exact same features PLUS —
- Has built-in stereo microphone to record full AFM Hi-Fi stereo audio. Also has a wind reducer on the mic to eliminate background noise.
  - Digital audio/video fader allows fade to black or mosaic for professional looking transitions.

## CCD-FX630 8mm Handycam Camcorder



- An alternative to the CCD-FX530, it doesn't record audio in stereo (mono only) but it provides extra, very important features.
- Has built-in steadysight system. It keeps your pictures sharp, sure and steady even if you shift suddenly, bend or tilt. Furthermore, there's no degradation in picture quality or change in image size.
  - Equipped with new high density, hyper precision CCD chip with 470,000 pixels. Provides higher resolution image detail.
  - Has an electronic manual focusing ring with a smooth 35mm camera feel.

# SONY



## CPJ-7 Portable LCD Video Projector

- Liquid crystal projector display with 103,000 pixels for bright, vivid color images.
- Projects from 6" to 40" diagonally any video source including VCR, TV and camcorder.
- Built-in stereo speakers provide stunning stereo sound plus audio output to optional stereo headphones or external active stereo speakers.
- AC/DC Power capability. Can be powered with supplied AC adapter or optional 6V NiCad batteries.
- Compact, lightweight design for easy portability.

## CVP-M3 Portable Color Video Printer

- Makes full-color high-resolution prints in under a minute from any video source (composite and S-Video) including camcorder, VCR, TV and laserdisc.
- 256 gradations for each color (yellow, magenta, cyan) provides nearly 17 million discrete colors for extremely accurate color reproduction.
- Lightweight, portable design allows the CVP-M3 to be taken anywhere.
- Wide variety of digital special effects such as picture-in-picture (1/4 or 1/16), 4 or 16 multi-image of same or different pictures on a single print. Also oval and heart-shaped cropping.
- Auto multi-sequence print mode allows multi-images (4 or 16) to be printed in three speeds (slow, med, quick) for sports motion analysis.
- Up to 25 prints of the same image can be duplicated at the touch of a button.
- Titling function allows dates and titles to be superimposed with choice of two fonts, Script and Helvetica.
- Includes card-sized wireless remote-control which can control both the CVP-M3 and a Sony camcorder or VCR. Permits easy location of the desired print point using a single remote control.



## GV-S50 Video Walkman 8mm VCR/TV Combo



The latest in Sony's line of "Video Walkman", the GV-S50 combines 8mm record and playback capability with a bright 4" LCD screen. Designed as the ultimate portable entertainment center, the GV-S50 is actually much more versatile. With features like quasi Hi8 playback, still and slow motion playback, AFM Hi-Fi stereo, control-L terminal and DC operation, the GV-S50 is ideally suited for field work, or as part of a portable editing system.

- The GV-S50 is a full-function 8mm VCR with video and TV recording, playback, and timer capabilities.
- Can record up to 5 hours on a single P6-150 video tape in LP mode. 2 1/2 hours in SP mode.
- Provides crystal-clear freeze frame as well as 1/5X slow-motion playback.
- Has quasi-Hi8 playback capability. When a Hi8 tape is inserted, the GV-S50 automatically adjusts the de-emphasis circuit for the Hi8 format.
- Its 4" color LCD screen with TFT active matrix for superior sharpness increased contrast and more natural color fidelity.
- Equipped with AFM Hi-Fi stereo sound recording for superb audio performance with wide dynamic range. Megabass sound provides deep, powerful bass response.
- Control-L terminal lets you use the GV-S50 as a source machine or assemble edit recorder.
- Has a flying erase head for noise-free picture transitions and smooth inserts.
- Can be powered by supplied battery or worldwide AC adapter/battery charger. Also with car battery by using optional adapter.
- Supplied battery charger has discharge function to assure maximum long-term power output from your battery with no memory effect.
- Built-in automatic head cleaner removes tape residue everytime a tape is loaded or ejected.
- On-screen battery meter indicates remaining power time.
- Built-in speaker and stereo headphone jack.

## XV-D1000 Digital Special Effects Generator

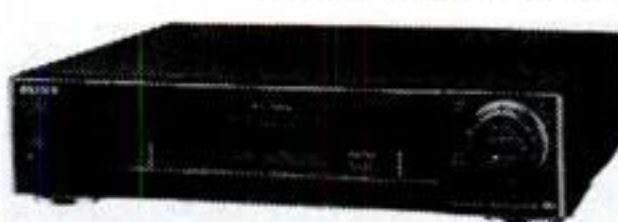
The XV-D1000 utilizes its built-in frame synchronizer to provide over 70 professional-looking scene transitions. Other features like digital effects, 500-line horizontal resolution, GPI input, VISCA interface, combine to make the XV-D1000 an outstanding special effects generator that will find a place in any editing environment.

### A Variety of Digital Effects:

- Digital Freeze** - freezes the full-screen image.
- Digital Zoom** - lets you zoom in on a particular area.
- Digital Monotone** - makes a color picture monochrome.
- Digital Multi** - Picture Effect divides the screen into 9 picture areas.
- Digital After Image** - generates an after image picture "echo" effect.
- Digital Strobe** - creates a flash-motion "strobe" picture effect. Faster or slower intervals are selectable.
- Digital Mosaic Effect** - lets you "digitize" your image in mosaic squares that can be any size you choose.
- Digital Title Index** - allows you to stop the action at successive points and display each point in a sequential 9-image matrix.
- Digital Bit Effect** - (Picture Art) to break the continuous luminance gradation into 16, 8, or 4 discrete "bit" levels for creative effect.
- Digital frame synchronizer allows you to combine two different video sources while editing.
- Double frame memory for a high-quality picture with over 500-lines of horizontal resolution.
- 77 wipe patterns are available to give you a large array of creative scene transitions.
- Insert an image into another image in any position you want using wipe patterns and switching level to make the insert image any size you desire.
- VISCA and GPI interface for integration with computerized editing systems.
- 10-Program memory lets you store combinations of effects for automatic execution while editing.



## SLV-920HF VHS Hi-Fi Stereo Videocassette Recorder



- Control "S" Input for use with optional A/V controllers or editing equipment and VCR's equipped with a Control "S" output.
- High Speed Rewind lets you rewind a T-120 in about half the time of typical VCR's.
- Flying Erase Head for glitch-free editing with A/V dubbing.
- Dual Azimuth 4-head recording/playback for superior picture quality.
- Crystal clear freeze frame, variable speed slow motion.
- Tape Stabilizer for smooth tape transport and reduced picture jitter.
- Digital Auto Tracking for automatic tracking adjustment.
- Narrow Width Video Head for improved playback picture quality in EP mode.
- VHS Hi-Fi Stereo Recording and Playback for wide dynamic range and full frequency response.
- Built-in MTS Stereo Tuner receives stereo broadcasts.
- Sony Shuttle: a single control for simple operation of all major functions: slow motion, frame advance and search (all in forward and reverse directions) as well as play, stop, fast forward and rewind.
- Independent Audio/Video Insert Editing lets you add new material to previously recorded tapes with professional looking results.
- VCR Plus+ makes timer programming as easy as dialing a phone number; uses PlusCode numbers found in the TV listings of over 600 newspapers and TV Guide.
- Auto Head Cleaner reduces clogging by automatically clearing tape residue whenever a tape is loaded or ejected.

## CCD-TR30 8mm Hi-Fi Stereo Camcorder



- Optical 10:1 variable-speed power zoom lens with variable zooming speeds from 4 to 10 seconds.
- Full range autofocus provides fast, accurate, automatic focusing from macro closeup to infinity.
- Has low light sensitivity of only 2 lux.
- Built-in zoom, battery and tape meter in the viewfinder.
- AFM Hi-Fi audio (mono) records realistic sound with a wide dynamic range.
- Control-L editing interface allows use in an editing system.
- Built-in lens cover provides easy lens protection.
- Includes full-function wireless remote for control of zoom and playback.

## CCD-TR40 8mm Hi-Fi Stereo Camcorder



A step up from the CCD-TR30, it has exact same features PLUS —

- Built-in 0.7X wide angle lens lets you quickly switch to wide angle.
- 3-mode program auto exposure with auto position: portrait mode softly blurs the background, sports mode for shooting fast-moving subjects, shuttermode when maximum shutter speed is required.

## CCD-TR65 8mm Hi-Fi Stereo Handycam Camcorder



A step up from the CCD-TR40, it has exact same features PLUS —

- Has a high quality color viewfinder with over 103,000 pixels so you can monitor recordings and preview playback in natural color.
- A digital fader lets you fade to black or a mosaic for professional looking scene transitions.
- Provides superior low light sensitivity. The camcorder requires only 1 lux minimum illumination.
- Records in full AFM Hi-Fi stereo. Reproduces realistic sound with added dimension and audio fidelity.

## CCD-TR91 8mm Hi-Fi Stereo Camcorder



- Equipped with steadysight Optical Image Stabilization. SteadyShot eliminates hand shake without degradation in picture quality or reduction in image size. Built-in horizontal and vertical sensors detects the motion of the camera itself for accurate stabilization.
- Optical 10:1 variable speed power zoom lens with two speeds for fast or slow zoom.
- High resolution color viewfinder with over 103,000 pixels lets you monitor recordings and playback in full color.
- Superior low-light sensitive, requires only 1 lux minimum illumination.
- Digital fade function lets you fade audio and video (to black or mosaic) for professional looking transitions.
- AFM Hi-Fi stereo recording reproduces realistic sound with added dimension and audio fidelity.
- Editing functions include advanced synchro edit, edit search, flying erase head and control-L edit interface.
- Includes worldwide AC adapter/charger, NP-55 battery, RF adapter, and wireless remote control.



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## lowel

### VIP VIDEO LIGHTING SYSTEM (V-light, i-light, Pro-light)

Lowel's VIP system of high-output, low-wattage lights takes full advantage of today's video cameras to help make high-quality, low-budget shooting a reality. Designed specifically for the video industry, they are capable of 55 to 500 watts of power, can be powered AC or DC, camera or stand mountable. They are all convection cooled and some have adjustable light beam. They are the winners of the Gold Medal SMPTE Award and the AMPAS Technical Achievement Award.

#### V-light

Efficient enough to light a small room yet small enough to fit in a large pocket, the V-light can be used as a broad, key light, back light or fill light (with umbrella or gel.)

- Extreme wide-angle multi-use halogen source
- 500 watt, AC powered light
- Can mount on stand, clamps, boom, wall, window or door-top.

#### i-light

The tiny, battery powered i-light provides fill light, eye-light, high-lights, and contrast control in news and documentary shooting without overwhelming available light.

- Multi-use halogen source
- 55 or 100 watt, DC powered light
- DC power can be 12 or 14 volts.
- Includes cigarette lighter connector or optional 4-pin and 5-pin XLR connectors
- Optional light controls include expandable barn doors, scrims, diffuser, dichroic filter, snoot and umbrella, gel-frame and flags.

#### Pro-light

The tiny-versatile Pro-light can be used as a low-level key or accent light, fill light (w/diffusion), backlight or background light.

- Multi-use halogen focusing source
- 125 and 250 watt AC powered light or 100 watt at 12 volts, 200 watt at 30 volt DC powered light
- Optional controls - expandable barn doors, scrims, diffuser, dichroic filter, snoot & umbrella, gel-frame & flags.
- Optional cigarette, 4-pin and 5-pin XLR connectors.

## Canon

A1 DIGITAL Hi8

UCS5 Hi8

w/Optical Image Stabilizer

#### Features:

- 10:1 Power Zoom Lens w/Macro
- TTL Piezo autofocus even through glass or water
- Hi-Band Format - delivers over 400 lines of horizontal resolution
- **Digital Effects:**
- **Dissolve** - with this function the final portion of the previous scene "dissolves" into the beginning of the next scene.
- **Freeze** - freeze the action at a touch of the button, or create a strobe effect.
- **Art Freeze** - record your scenes as colorful "paint-like" images.
- **Gain-up** - you can shoot as low as 1/2 lux plus, make background appear to flow & create an after image effect
- **Close-up** - effectively doubles the lens from 10:1 to a 20:1 zoom lens.
- 1/2" CCD with 410,000 Pixels - Breathtaking image resolution and crisp reproduction of any subject.
- AFM Hi-Fi Stereo Sound - offers the stunning sound of "Audio Frequency Modulation" in full stereo.
- Audio/Video Fade in/Fade out
- Low light capability down to 4 lux (1/2 lux in gain-up)
- Variable Hi-speed shutter 1/100 - 1/10,000 sec.
- Correlated two-field metering system & digital exposure control - optimum exposure under any light (Plus-digital manual exposure)
- Noiseless still and slow-motion playback, frame advance
- Sell Timer, Interval Timer and Program Timer Mode
- Sportsfinder allows focusing at arms length
- Title and Auto Date functions
- Built-in character generator
- Includes wireless remote control

- Newly-developed Vari-Angle Prism is the heart of Canon's Optical Images Stabilizer System. Here's how it works: Two transparent plates coupled by a super-flexible film and filled with a high-refractive-index fluid. This flexible prism instantly adjusts to compensate for the slightest unwanted movement. Whatever the speed and direction of the shake, its instantly counteracted before the image even reaches the lens.
- 1/3" CCD image sensor with 410,000 pixels delivers superb resolution of 430 horizontal lines
- Extra wide 12:1 power zoom lens with macro. Internal-focus design of the lens allows autofocusing down to 3/8 of an inch. Also features 24:1 digital zoom with only the slightest drop in resolution
- Records AFM stereo sound. The depth and realism of stereo AFM ensures a clear, dynamic sound track.
- Stereo zoom microphone allows settings of normal, wide or tele. Includes wind screen for filtering out unwanted background noise
- Variable high-speed shutter from 1/100 to 1/10,000 of a second.
- Low light sensitivity, requires only 3 lux minimum illumination.
- Equipped with five programmed exposure modes for different and challenging lighting conditions. They include sports, portrait, spotlight, sand and snow, and landscapes.
- Has control 'L' protocol, allowing the UCS5 to be used in an editing system
- Includes: Battery, AC adapter/charger, wireless remote control, shoulder strap, S-Video cable and stereo dub cable.

The next generation of Professional Performance has arrived-

## NEW! Canon L2

INTRODUCING THE NEW CANON L2 Hi-8 CAMCORDER WITH VL MOUNT FOR INTERCHANGEABLE LENSES, RC TIME CODE AND DIGITAL EFFECT FOR UNLIMITED CREATIVE FREEDOM.

- 1/2" CCD with 410,000 pixels delivers over 450 lines of horizontal resolution
- VL Mount System allows use of a full range of interchangeable lenses from extrawide angle to super telephoto plus, optional EOS-VL adapter allows mounting of over 65 Canon EOS 35mm Autofocus lenses.
- Records RC Time Code while shooting and can also "stripe" RC Time Code to tapes already recorded on other equipment. With RC Time Code the L2 can be connected to an edit controller with RC Time Code capability for frame accurate editing.
- Advanced encoding functions mean the L2 can record much more than audio and video. It will mark tapes for speedy identification, and even find recordings by their date.
- Includes wide range 15:1 zoom lens with special coating to cut flare and ghosts while providing high contrast and natural tonal gradation. The lens also has an 8-blade iris for precision exposure control.
- Provides the stunning sound of AFM stereo with the choice of auto or manual level control. To match the audio with video the L2 has a high performance stereo/zoom microphone which lets you select the stereo angle and recording sensitivity.
- High speed Piezo autofocus allows focusing through glass or water. Also provides focus lock and manual focusing capability.
- Automatic exposure plus manual control lets you lock the aperture at any setting from fully stopped down to fully open.
- Provides two different grips with independent start/stop and zoom controls. Built-in sports finder lets you view the viewfinder from arm's length away.
- Built-in character generator lets you superimpose two lines of up to 16 characters on your recordings. There is also a choice of three date and time displays.
- Variable high-speed shutter from 1/100 to 1/10,000 of a second



- Includes a wireless controller which makes the L2 a highly sophisticated edit deck. Its control layout includes a full-function shuttle dial allowing easy selection of a range of forward and reverse playback speeds for swift, precise scene location.
- The L2 has a variety of special effects. Add an extra dimension to your video productions with digital image manipulation and striking scene transitions.
- **Close-up** - instantly doubles the magnification of the lens, giving you a 30:1 zoom
- **Slow shutter** - four slow shutter speeds allow recording in light levels as low as 0.5 lux or adds artistic after-images to selected scenes.
- **Overlap** - (dissolve) Wipe - this effect slides the picture off the screen while simultaneously replacing it with a new scene.
- **Freeze** - freezes the picture while sound recording continues uninterrupted.
- **Art Freeze** - records your scenes as colorful paint-like images.
- **Strobe and Art playback modes** - six-speed strobe playback can be combined with three levels of solarization effects.

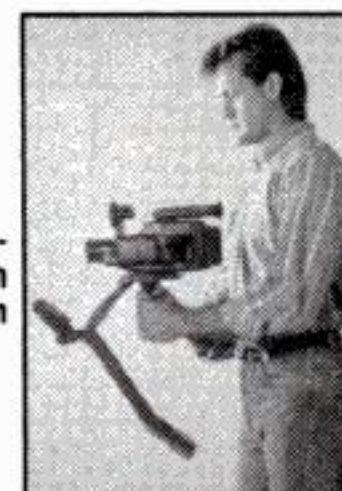
Cinema Products  
**STEADICAM JR**

Imagine that your camcorder seems to be floating, balanced at all times, isolated from your unwanted motions. Free to move with your camera, you shoot with uncanny smoothness while gently guiding and controlling the camera position in any direction - panning, tilting, booming.

#### A Personal Steadicam for Camcorders.

The invention that won Academy and Emmy awards for technical achievement is available for your camcorder. A compact, superbly styled unit, yielding images as smooth and jitter-free as those of the \$40,000 professional steadicam.

- Supports any 8mm, Hi-8, VHS-C & S-VHS-C camcorder weighing up to 4 pounds.
- Make rock steady hand-held shots while you move and give your videos the professional touch
- Capture moving images in their natural fluid state
- Includes 3.5" LCD monitor specially treated to absolutely minimize reflections, freeing your eye from the viewfinder
- Includes the "Obie" light, Soft 3200° output with built-in filter for color balance
- Includes VHS training cassette
- Folds and stores less than two inches high under camcorder.



\$469<sup>00</sup>

B & H SPECIAL

Buy a Steadicam Jr. ....469.00

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CALL

## NRG

### CAMPAK 12 Volt Power Packs

If you are tired of short camcorder run times and stacks of batteries try NRG's powerful solution - the Campak. The lightweight Campak attaches easily to your waistband, pocket, powerbelt or optional Campak belt and uses ultra-high capacity nicad cells to deliver 3-5 hours of continuous camcorder run time.

#### CAMPAK 12-Volt

- 12 V DC (cigarette lighter) output, adapts to any camcorder.
- Ultra-light weight (only 38 oz.) and compact palm size.
- Highest-density Nicad cells provide 4 amps of power.
- 2500 charge/discharge cycles for years of service.
- Spring steel clip securely fastens Campak on waistband, pocket or belt
- Includes soft case and charger.

#### CAMPAK PRO 12-Volt

- Has all the features of the CAMPAK 12-volt, except uses 4-pin XLR output connector for more reliable connection to camera or accessory.

#### CAMPAK PRO 13.2-Volt

- Has all of the features of CAMPAK 12-Volt Pro except it uses 13.2 volt pack which offers 15-20% longer runtimes.

### VERSALITE PRO Professional AC/DC On-Camera Light

The Versalite is a high efficiency AC/DC light at an affordable price. Proportioned for mid- to full-size camcorders, the Versalite Pro integrates many features into a package well-suited to the serious videographer.



- AC/DC capability in unmatched bulb wattage ranges (20W, 35W, 50W, 75W, 100W DC, and 150W, 250W, 300W AC) and patterns (flood, medium flood, spot).
- Front housing snaps open for instant bulb exchange.
- All-metal construction for years of use.
- Unique dispersion grid eliminates hot spots.
- Dichroic-coated bulbs assure accurate color.
- Includes 150W 120V AC lamp, 50W 12V DC lamp, clear dispersion grid, AC power cord, and DC cigarette lighter converter.

### VARI-LITE PRO Professional DC On-Camera Light

The revolutionary new NRG Vari-Lite Pro combines the ruggedness, light efficiency and versatility of NRG's best selling Versalight Pro (DC only though) with a sophisticated electronic light management system. Thanks to on-board control IC's using NRG's Light-Gate technology, light intensity can be infinitely adjusted by the user within a range of 10% to 100% of the lamp's rated power. Now instantly adjust light output to exactly meet changing light requirements. Best of all, the Vari-Lite Pro virtually eliminates color shift and dramatically conserves precious battery power by using only the power required for the selected light level.

- Accommodates bulbs from 20W to 100W DC.
- Prismatic dispersion grid provides smooth even light output and reduced glare without changing light intensity.
- Sturdy all-metal click tilt mounting bracket with ratchet action. Eliminates shake under action shooting conditions.
- Optional barn doors enhance light control capabilities.
- Front retainer assembly pops off for instant bulb access without the bother of screws.
- Rugged milled aluminum light head disperses heat and provides years of service under adverse conditions.

### 880 Power-Pro +

- High capacity quick-charge capable 12-volt 10-amp sintered nicad power pack (removable).
- Power chassis with dual 3-pin XLR inputs allows for pack interchange without shutdown.
- 2500-cycle cell life provides lowest cost per cycle.
- Microprocessor-controlled 5-step multi-color power indicator display.
- Belt w/cellpack weighs only 4.9 lbs for all day comfort.
- Dual outputs allows simultaneous powering of two devices (eg. camera and light). Output configurations include cigarette lighter and 4-pin XLR in any combination.
- Charge in under 2 hours with the optional 650-III charger.
- Includes Power-Pro+ belt and power chassis, 12-volt 10-amp cell pack, model 600 overnight charger and comprehensive owner's manual. Fits waist size 30"-40". (Available in large size 40"-52" if needed).

### 970 Power-MAX

- Same features as 880 Power-Pro + Belt Plus-
- Highest capacity quick-charge capable 12 Volt 14-AMP sintered nicad power pack (removable).
- Rugged high-grade, black leather belt case; chassis assembly with dual 3-pin XLR inputs for pack interchange without shutdown.
- Belt with cellpack weighs a comfortable 7.5 lbs.
- Includes Power-MAX belt and power chassis, 14-amp cell pack in 12V or 13.2 volt configuration, model 600 overnight charger, comprehensive owner's manual. Fits waist size 29"-44".
- Also available in 13.2-Volt 14-amp version. The 13.2-Volt version offers 15-20% longer runtimes because industrial VCRs shut off at higher voltage levels. By not shutting off the Power-MAX is allowed to fully discharge, thus the longer running time.

### Power (Cell) Packs

Extra power packs provide peace of mind and ample power for long trips or day-long shoots. Modular design allows any pack to be attached to any belt, so any power requirement you may have can be fulfilled.



### PERPETUAL POWER BELT SERIES



NRG power belts are the ultimate power solution. They provide the power to run lights, camcorders and decks without the fear of shutdown. Advanced high-density nicad power cells provide the lightest weight and longest service life of any power products made. Innovative features such as dual power outputs, power indicator, removable packs, plus accessories like high-speed chargers, solar panels and high-current cables combine to form the complete power solutions for any kind of users.

### 650-III Fast Charger

When power can't wait! The 650-III Quick Charger provides a safe, full recharge in under 2 hours and up to 70% charge in as little as 45 minutes. Charge one pack while working with another. A custom system microprocessor chip samples hundreds of pack parameters continuously to assure the fastest charge possible with no loss of cell life. When charge is complete, the charger switches to condition mode and indicates amount of power replaced. And for world travelers, the 650-III includes 110-120V/220-240V voltage selection.

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## CAMCORDER ACCESSORIES

### SONY XV-M30

- 3" diagonal high quality picture with TFT active matrix liquid crystal display panel
- Four power sources can be used - AC power, dry cell, rechargeable and car battery.
- Can be used with Sony NP-55 or NP-77 batteries

**\$349.95**

### CITIZEN

#### M329 MARK II

- Lightweight (less than 5 ozs) portable 2.9" LCD monitor
- Mounts on any camcorder allowing you to view and review what you're shooting on the spot.
- Includes attachable viewing hood which permits watching even in bright sunlight
- Optional TR-30 tuner pack turns it into a portable color TV

**\$149.95**

#### M938

- Big 3.8" LCD monitor, w/same features as M329 Mark II.
- Still lightweight (less than 10 ounces) and portable.

**\$239.95**

#### T740

- Powerful and versatile tabletop TV/monitor.
- Built-in viewing hood allows watching in bright sunlight.
- Built-in A/V input for video monitoring.
- Big 3.9" screen lets it be used as tabletop monitor or portable color TV.

**\$279.95**

## Panasonic

### WJ-AVE7

### Digital Video Mixer



- Built-in digital frame synchronizer allows multiple wipes and dissolves between any two video sources or between one video source and a background color. Composite and S-Video signals from VCRs camcorders, still video players can be used with no need for time base correctors (TBCs).
- 96 wipe patterns are available plus one-way and reverse wipes and dissolve capabilities. Wipes can be executed manually using the Wipe/Mix control lever or automatically using the Auto Take button. A timer is included allowing the speed of the transition to be set. Transition times are adjustable from 0-102 seconds.
- Three kinds of edges can be selected when executing wipes. Sharp Edge, Wide Edge, and Faint Edge.
- 5 digital special effects can be added to either video source:
  - STILL - Lets you freeze a particular scene for as long as you like.
  - STROBE - Stroboscope pictures like a series of still pictures are produced in slow motion. Five selectable strobe intervals are provided.
  - MOSAIC - Produces a mosaic-like or box-like pattern. Mosaic pattern sizes can be changed in five steps.
  - PAINT - Produces an oil-paint type picture. Four levels of simulated paint can be selected from.
  - NEGATIVE - Produces a "negative" image similar to film negatives.
- Picture-In-Picture (PIP) Function - Single squeezed or double squeezed pictures can be inserted in the screen. Four kinds of PIP can be done and they can be positioned (vertical direction only) with the joystick.
- Built-in Audio Mixer - The WJ-AVE7 has four audio source inputs: Source 1, Source 2, Auxiliary and Microphone. Each audio level can be adjusted independently by the audio fader. A level indicator displays the mixing level of four audio signals. There is also a headphone output with level control.
- Synchronized fade of video, audio and superimpose can be done together or in any combination. Each of the three can be controlled by the Auto Fade control. Transition times can also be set from 0-10.2 seconds.
- Equipped with built-in color corrector. Color adjustment of a selected video source can be done as well as compensation for excessive color.
- Has two audio and two video (composite and S-Video) inputs, plus two audio/video recording outputs. Has external camera input, auxiliary audio input, microphone input and headphone output.

## AZDEN

### PRO SERIES VHF WIRELESS MICS

The Azden Pro Series brings you high performance VHF wireless at a price you can afford. Built around a two-channel design they allow selection of a frequency for the cleanest signal - delivering clean, reliable RF performance for up to 250 feet. The Pro Series includes handheld and lavalier mic systems as well as the WMS-PRO which includes a lavalier and handheld mic.

#### They All Feature:

- All have two switchable frequencies - 169.445 and 170.245 MHz and a range of 250 ft.
- High performance VHF transmitters and receivers incorporating SMD (small mounted device) technology
- Compact receivers which connect to the camera's external mic jack and attach to the camera with supplied shoe mount or velcro
- LED indicators for battery condition, transmit and receive operation

### COMPLETE SYSTEMS

#### WMS-PRO

- Professional VHF wireless system with 250 ft. range
- Two switchable frequencies (169.445 and 170.245 MHz)
- Includes handheld and lavalier mic for extra flexibility
- Compact transmitter attaches to belt or fits in a pocket
- Includes earphone monitor and leatherette carrying pouch
- Battery-powered receiver comes with belt-clip, velcro and shoe mount for added versatility

**\$149.95**

#### WLX-PRO

- Sensitive lavalier mic with attached tie clip
- Lightweight belt-pack transmitter with two frequencies
- Includes wind screen, earphone monitor, shoe mount and velcro

**\$139.95**

#### WHX-PRO

- Handheld microphone with built-in transmitter
- No wires, no belt-pack, no tangle-hassle free
- Operates on one AA battery for up to 8 hours
- Has a combination on/off-mute switch for quiet switching
- Includes shoe mount, velcro, earphone monitor

**\$179.95**

#### ECZ-990 SHOTGUN

- Short electret condenser supercardioid shotgun with two positions, wide and narrow

**\$99.95**

## SENNHEISER

### MKE-300 Short Shotgun



- Lightweight electret condenser mic to support the excellent video capabilities of most camcorders with the superior audio they deserve.
- Ideally suited for mounting on camcorders with an integrated shoe assembly and an extremely lightweight compact design.
- Tight, supercardioid polar pattern has the ability to pick up only those sounds that correspond to the scene being filmed and rejects any disturbing ambient noise.
- Integrated wind screen virtually eliminates handling and wind noise.
- Operating time of over 200 hrs. using its own built-in battery so will not put added strain on your camcorders already limited power supply

**\$189.95**

## NADY

### 151 VR Wireless System

- Puts the microphone "where the action is" for professional quality audio on your tapes
- Operates on VHF High-Band Frequencies for interference free performance. Two frequencies available.
- Nady's patented Companding Circuitry gives you crisp, clear sound without overload distortion or background hiss. Dynamic Range over 110 dB.
- Compatible with all camcorders and video cameras
- Range is 250 ft. Line-of-sight up to 1500 ft.
- Works with all camcorders having an audio input
- 151 VR/LT lavalier system
- 151 VR/HT handheld system

**\$139.95**

### 351 VR Wireless System

- The new 351 VR is compatible with virtually all camcorders and video cameras, and delivers sound that is every bit as good as the best hardwired mic.
- Ultra compact receiver - using new technology the receiver is no bigger than an audio cassette and connects instantly to any camera's external mic jack. Attaches either with shoe mount or belt clip both provided
- Both handheld and lavalier transmitters have transmitter & audio ON/OFF switch, level trim and low battery LED
- Unparalleled dynamic range of 120 dB to ensure a soundtrack with no background hiss or overload distortion.
- Available in four factory installed frequencies from 170-218 MHz allowing simultaneous operation of up to four mic systems in the same location.
- 351 VR/LT lavalier system
- 351 VR/HT Handheld system

**\$199.95**

### PRO SERIES COMPONENTS

#### WL/T-PRO

- Lavalier mic with belt-pack transmitter
- Same as WLX-PRO except without receiver
- Now owners of the WHX-PRO can combine the WL/T-PRO and have a complete system of one handheld and one lavalier mic with receiver

**\$99.95**

#### WM/T-PRO

- Now owners of the WMS-PRO can get a completely wireless VHF handheld microphone with transmitter built in.
- Combine it with the receiver from the WMS-PRO or WLX-PRO and you now have the ultimate quality microphone for interviews or pass around
- 3-position switch for on, off and "standby" for quiet switching
- Choose from either of the 2 switchable frequencies for the cleanest sound

**\$119.95**

#### WR2-PRO

- Unique new receiver which allows you to use any two Pro Series mics simultaneously.
- Each transmitter can be from 10 to more than 250 ft. from the receiver.
- Size of a cigarette pack the WR2-PRO mounts on a camera with supplied shoe mount or velcro
- Operates on a 9 volt battery and with optional adapters on 12 volt DC or 120 volt AC

**\$179.95**

## Audio Technica

### AT835a

The AT835a is a wide-range condenser microphone with a lobar polar pattern specifically designed for the narrow acceptance angle desirable for long distance sound pick-up. Created for use in professional recording and broadcasting. It is equally suited for serious amateur recording and any other sound pickup applications requiring excellent sound rejection from the sides and rear.

- 14 1/2" long line & gradient microphone with balanced XGR output.
- Uniquely suited for both boom and hand-held use, TV production, ENG and outdoor nature recording
- Can be powered from an external 9V-52V DC phantom power supply or from a single AA battery.
- Includes a foam windscreen for outdoor or boom use and a 16 1/2' XLR cable.

**\$249.95**

### PRO 88W Wireless System

- Operates in the professional 170 MHz VHF band for superior audio quality. Also offers a choice of high performance mics to meet specific needs.
- Each PRO 88W system has two switchable frequencies. There are 4 sets available with different pairs of channels, permitting several systems to operate at one time.
- All wireless systems include a monitor earphone, audio signal cable, mini-plug to 1/4" adapter, camera shoe mount adapter, belt clips, velcro and adhesive foam.
- Choice of two lavalier (tie-clip) mics:
  - AT829MW is a miniature condenser mic with a cardioid (uni-directional) pattern. Ideal for use where reduction of background noise is desired.
  - AT830MW is a sub-miniature condenser mic with an omni-directional pattern. Its wide frequency response ensures clean, accurate reproduction.
- Each mic is supplied with a clothing clip and wind-screen.

### PRO 88W Systems

PRO 88W Receiver with PRO 88W Transmitter and AT829mW uni-directional microphone **\$189.95**

PRO 88W Receiver with PRO 88W Transmitter and AT830mW omni-directional microphone **\$189.95**

## JVC

### MZ-707

### Stereo/Super-Directional Mike

- 2 modes - stereo or use as super directive Plus sensitivity and low-cut selections. 6 times greater sensitivity than built-in mic.

**\$139.95**

## VIDEONICS

### The Video Equalizer

- Versatile video processor & color corrector - full independent control of all 3 primary colors (R,G,B). Also separate color tint contrast and brightness controls.
- Revolutionary digital paint brush -
- Change selected colors - you can change the color of a sunset or green up a landscape.
- Moveable split screen shows picture before and after video processing
- Enhancer and video processor (digital noise reduction)
- Audio mixer - 3 channels
- Transform images to black & white, solarize, convert to color negative, generate color bars.
- Compatible with all formats including S-video.

### Thumbs Up — TU-1

Thumbs up is a radical new concept in home video editing. Designed for every camcorder owner who has bad video mixed in with the good, Thumbs Up makes video editing easy. Simply play your camcorder tapes. Press the Thumbs-Up button when you see video you want to keep. Press the Thumbs-Down button when you see material you'd rather forget. Thumbs Up does the rest, recording the good segments and leaving the bad scenes behind. It works with virtually all camcorders and VCRs. And it supports advanced camcorder features, like timecode and Control-L, for improved speed and accuracy.

**THUMBS UP:** The first low-cost, easy-to-use home video editor that really edits!

### VIDEO TAPE SPECIALS

(Buy in any quantity - no restrictions)



8mm Extra Slim	
P6-60 MP	2.99
P6-120 MP	3.79
Hi8 Metal Particle (HMP)	
P6-60 HMP	4.99
P6-120 HMP	6.79
Hi8 Metal Particle Double Coated	
P6-30 HMP	4.99
P6-60 HMP	7.19
P6-120 HMP	9.69
Hi8 Metal Evaporated Double Coated	
P6-30 HME	8.79
P6-60 HME	11.29
P6-120 HME	15.79

VHS	
T-120 HQ	2.19
T-160 HQ	2.99
T-120 AV PRO	2.69
T-160 AV PRO	3.69
VHS High-Grade	
T-120 PS AV Master (In Sleeve)	4.69
T-120 LB AV Master (In Box)	6.49
S-VHS	
ST-120	6.99
H471S ST-30 (Double Coated) In Box	7.69
H471S ST-60	8.49
H471S ST-120	8.99

## maxell

BQ Certified 8mm High Grade	
P6-60 HG BQ	4.99
P6-120 HG BQ	6.49
Hi8 Metal Particle (XRM)	
P6-30 XRM	3.99
P6-60 XRM	4.99
P6-90 XRM	5.49
P6-120 XRM	6.79
BQ Certified Hi8 Metal Particle	
P6-60 HM BQ	5.99
P6-120 HM BQ	7.99
P/1 PLUS Expatial VHS	
T-30 PLUS	2.29
T-60 PLUS	2.59
T-90 PLUS	2.69
T-120 PLUS	2.79
HGX-PLUS Expatial VHS (In Box)	
T-30 BQ	5.49
T-60 BQ	5.99
T-120 BQ	6.39
BQ Certified Professional S-VHS (In Box)	
ST-31 BQ	8.49
ST-62 BQ	6.99
ST-126 BQ	7.69
ST-182 BQ	14.99
XR-S Black Magnetite ST-120 (In Sleeve)	7.49
HGX Gold VHS-C	
TC-20 HGX	3.49
TC-30 HGX	3.99
XR-S Black Magnetite S-VHS-C	
XR-S STC-20	5.99
XR-S STC-30	7.69
BQ Certified Professional S-VHS-C	
ST-20 BQ	6.99
ST-30 BQ	9.29

## SONY

8mm Metal Particle (MP)	
P6-30 MP	2.99
P6-60 MP	3.49
P6-120 MP	3.99
P6-150 MP	4.99
8mm High Grade Metal Particle (HG)	
P6-60 HG	3.99
P6-120 HG	5.19
Hi8 Metal Particle (HMP)	
P6-60 HMP	5.69
P6-120 HMP	7.69
Hi8 Metal Particle Pro (HMPX)	
P6-30 HMPX	5.99
P6-60 HMPX	8.59
P6-120 HMPX	11.69
Hi8 Metal Evaporated (HME)	
E6-60 HME	9.39
E6-120 HME	12.59
E6-180 HME (3 hours)	19.99
Hi8 Metal Evaporated Pro (HMEPX)	
E6-30 HMEPX	8.59
E6-60 HMEPX	11.99
E6-120 HMEPX	15.99
VHS	
ES-T120	2.39
V (Hi-Packing) T-120 HG	3.99
V Pro-X T120 (In Box)	5.99
ES-T120 HG	2.99
T-160 HG	4.59
S-VHS	
VX (Hi-Packing) ST-120	7.69
MQST-60	8.19
MQST-120	8.59

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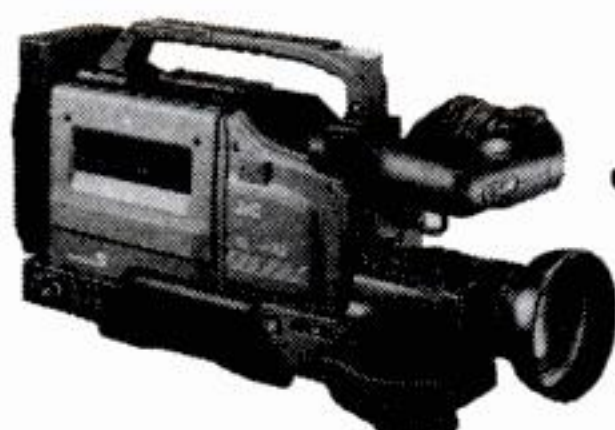
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## JVC GY-X2 3-CCD S-VHS CAMCORDER

### Features:

- Three 1/2" CCD image sensor delivers 650 lines of horizontal resolution
- New micro-lens technology provides exceptional sensitivity of F7.0 at 2000 lux and new LOLUX mode lets you shoot with almost no light! Now you can shoot superb footage with excellent color balanced at a mere 3 lux illumination
- Variable Scan View allows flicker-free shooting of a computer monitor.

- Quick Record Mode - when turned on the camera is set to the auto iris even if lens is set at manual. Also activated is (ALC) Automatic Level Control and EEI Extended Electronic Iris which provides both variable gain and variable shutter. Now you can shoot continuously from dark room to bright outdoors without having to adjust gain, iris or ND filter.
- Full Time Auto White circuit lets you move from incandescent to fluorescent to outdoor lighting without changing white balance or the filter wheel.
- Genlock input allow synchronization with other cameras.
- Dual output system allows camera output to be connected directly to an external recorder

## SONY EVW-300 Hi-8 3-CCD CAMCORDER



The EVW-300 is a complete one piece camcorder which includes a variety of innovative and advanced operational features. So, whether your shoots require basic recording capabilities or premier performance, the EVW-300 offers a wide range of features and remarkable recording quality to best suit your needs.

### Features:

- Equipped with three high density 1/2" IT Hyper HAD image sensors. Has an excellent sensitivity of F8.0 at 2,000 lux, high S/N of 60 dB, and delivers over 700 lines of horizontal resolution.
- Provides high quality PCM digital stereo and single channel AFM Hi-Fi recording. Has XLR balanced audio connectors.
- Quick start 1.5" viewfinder with 550 lines of resolution plus Zebra pattern video level indicator and color bar generator
- Quick-start recording - takes only 0.5 seconds to go from REC PAUSE to REC MODE for immediate recording in the field
- Built-in 8mm Time Code generator records absolute addresses. (Either non-drop frame or drop frame mode may be selected.) Furthermore the EVW-300 incorporates a variety of time code features such as Time Code PRESET/RESET, REC RUN/FREE RUN and User Bits.
- A variety of automatic adjustment functions for different lighting conditions are incorporated into the EVW-300:
  - ATW (Auto Trace White Balance) - when ATW is turned on optimum white balance is always ensured during recording, even for changes in color temperature. Conventional white balance adjustment is still provided with the Auto White Balance.
  - AGC (Automatic Gain Control) - in addition to manual Gain Up AGC provides linear gain up in the range of 0 dB to 18 dB.
  - Intelligent Auto Iris - for situations where the lighting between subject and background is different (subject is underexposed) the Intelligent Auto Iris automatically examines the scene and adjusts the lens iris for proper exposure.
- Selectable Gain-up from 1 dB to 18 dB in 1 dB steps for Mid & High positions.
- Clear Scan function - provides a variety of selection of shutter speeds ranging from 60-200 Hz allowing recording of almost any computer display without flicker.
- Compact, lightweight (12 lbs with NP-1B) ergonomic design provides well balanced and extremely comfortable operation.

## Panasonic Broadcast & Television Systems

### NEW! AG-DP800 **SUPERCAM** S-VHS FIT 3-CCD Digital Signal Processing Camcorder



- Three high-density 380,000 pixel CCDs with half-pitch pixel offset to achieve over 700 lines of horizontal resolution, and a S/N ratio exceeding 60dB. Remarkable sensitivity of f8 at 2000 lux results in simply extraordinary image quality. Additionally the Frame Interline Transfer (FIT) CCDs minimize vertical smear, so you maintain impressive picture quality even in very bright illumination.
- Uses advanced digital signal processing circuitry which provides four valuable benefits.
  - 1) Consistently reliable up-to-spec performance.
  - 2) Fine adjustment of a wide range of parameters.
  - 3) Memory storage and instant recall of specific settings.
  - 4) More flexible and higher quality image processing, as well as easier maintenance.

### Some of the DSP circuits and their functions:

- CHROMA DETAIL - This function compensates for poor resolution in the high chroma areas of the picture.
- DARK DETAIL - Determines optimum degree of contour enhancement in dark areas to deliver crisp, natural-looking images
- HIGHLIGHT COMPRESSION - Expands the dynamic range of the highlighted areas and prevents halation. The highlight compression circuit allows a wide dynamic range producing detailed images even against bright backlight or daylight.
- FLARE CORRECTION CIRCUIT - Compensates for unsteady black caused by light or by a subject's movements.
- Six Scene File modes. There are two user modes for custom digital parameter settings including Horizontal Detail, Vertical Detail, Chroma and Dark Detail, and Color Correction. The four preset modes are normal, fluorescent, special and sparkling.
- In addition to regular AGC (Automatic Gain Control), Supercam has a Super High Gain mode. At F1.4 this enables shooting under illumination as low as 2 lux while retaining detail and color balance.
- Synchro Scan function allows flicker-free shooting of computer monitors. Electronic shutter increments can be set variably from 1/61 seconds to 1/253 of a second.
- Built-in internal time code generator lets you record with SMPTE LTC/VITC (Longitudinal/Vertical Internal) time code
- 26-pin connector for direct signal output from camera section for easy backups using 2nd VCR equipped w/26-pin connector.
- Two hi-fi stereo audio channels with a dynamic range of 80 dB, as well as two linear audio channels with Dolby NR.
- Normal/Hi-Fi recording is selectable and the levels of all four channels are controllable. Uses XLR connectors to further ensure high-quality sound.
- Phantom power can be supplied to optional microphone. Power can be switched off to prevent battery drain when not in use.

## Panasonic Broadcast & Television Systems



### AG-460 2-CCD S-VHS Camcorder



- Two 360,000-pixel CCD image sensors
- 470 lines horizontal resolution & superb color reproduction
- Laminated amorphous video heads
- Hi-Fi audio with stereo zoom microphone
- Two-speed 10x power zoom lens
- Piezo auto focus (TTL) with 3-step focus zone
- Sensitivity switch (0 db, +18 db, AGC)
- Advanced auto-tracing white balance with manual override
- Automatic iris with manual override
- Variable high-speed electronic shutter
- Audio level control with LCD level meter
- Audio/Video insert editing and dubbing capabilities
- Audio out select switch (Hi-Fi/Normal/Mix)
- Versatile editing facilities: S-Video Out terminal/Adaptor terminal/Synchro Edit/5-pin Edit terminal/Edit switch
- Includes Panasonic metal system case

### AG-3 3-CCD S-VHS-C Camcorder



- Three 1/3" CCD image sensor system delivers over 530 lines of horizontal resolution
- New 10:1 2-speed zoom lens (see above) 6-60mm F1.6 with automatic and manual zoom. Also features 20:1 digital zoom.
- High resolution color viewfinder lets you preview and shoot scenes exactly as they are
- Built-in digital TBC (Time Base Corrector) eliminates jitter and skew and assures stable, distortion-free playback
- Digital Mix - for soft fade-over between memorized still and moving images
- Digital Still - lets you freeze a particular scene for as long as you like, without interrupting sound recording
- Digital Gain-Up - delivers clear, distinct images in low-light levels, even down to 1 lux!
- Digital Strobe & Digital Wipe - add professional effects to your shooting.

### AG-455 2-Hour S-VHS Camcorder



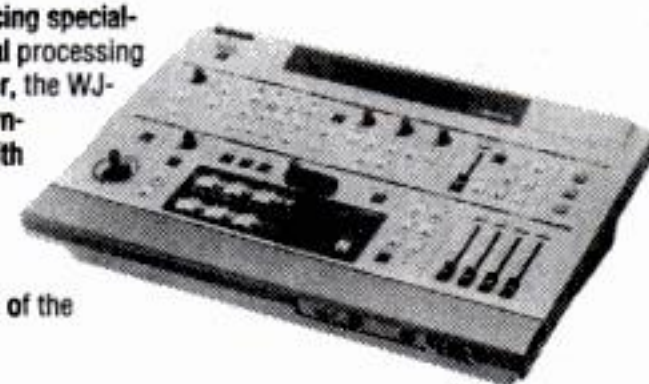
- S-VHS system - records and plays back over 400 lines horizontal resolution
- Laminated amorphous heads assure exceptional picture quality, high resolution, superb color reproduction, and high signal-to-noise ratio
- 12:1 power zoom lens with continuously variable speed zoom
- Hi-fi stereo and linear track for recording. Also has "Audio Out" select switch for Hi-Fi/Normal/Mix combinations
- High performance stereo zoom microphone features three different settings: Wide, Telephoto or automatic zoom.
- Built-in VITC (Vertical Interval Time Code) time code generator gives absolute address to each frame of video for frame accurate editing (with specific edit systems)
- Digital Mix - for soft fade-over between memorized still and moving images
- Digital Tracer - to add an after-image effect to moving subjects
- Digital Still - lets you freeze a particular scene for as long as you like, without interrupting sound recording
- Digital Zoom - Thanks to digital processing, you can enjoy shots with ultra-high magnifications of up to 100:1
- Digital Gain-Up - delivers clear, distinct images in low-light levels, even down to 1 lux!
- Digital Strobe & Digital Wipe - add professional effects to your shooting.
- Audio/Video Fade-In and Fade-Out for smooth, professional scene transitions
- Automatic Iris plus manual control for fine adjustment
- Variable high-speed shutter from 1/50 to 1/8000 second.

### AG-1970 S-VHS Hi-Fi Editing VCR



- Playback and record in S-VHS, which delivers 400 lines of horizontal resolution and exceptionally detailed images.
- Uses Amorphous video heads which are clearly superior to that of conventional ferrite heads because the magnetizing strength of the amorphous head is much greater. The Amorphous video heads deliver rich, vibrant color reproduction and a high S/N ratio.
- Built-in Digital Time Base Corrector effectively eliminates jitter and distortion. Playback is high quality, stable and with natural colors.
- Built-in digital filter which helps the AG-1970 achieve even more accurate Y/C separation. Also a noise filter is included in the circuitry.
- Features Hi-Fi stereo sound with a frequency response from 20Hz to 20,000 Hz and a 90 dB dynamic range. Besides nearing CD quality audio the AG-1970 also has stereo recording level control, headphone monitor terminal and mic input terminal.
- Does assemble edit, video insert and audio dub. Flying erase head for smooth, clean, seamless edits. 5-pin edit terminal makes it easy to set up an editing system.
- Jog/shuttle Dial for varied playback from slow motion to high-speed search (shuttle) and frame-by-frame picture control in forward and reverse (Jog).
- Outputs the audio track during search operations for cuing and quick confirmation of audio recording.
- What makes the AG-1970 the perfect editing VCR? The advanced dual-loading mechanism features a quick response time, exceptional tape protection, remarkable tape control accuracy - all make for outstanding editing precision and ease.
- Automatic head cleaner removes dust and other particles from the heads to help maintain optimum performance.

### WJ-MX30 Digital A/V Mixer



The Panasonic WJ-MX30 A/V Digital Mixer is designed for use in producing special-effect images by utilizing the built-in frame synchronizer and other digital processing circuits. In addition to the mix effect of the conventional digital A/V mixer, the WJ-MX30 offers such features as luminance key function, digital effect, downstream key effect, wipe effect, fade control, memory and many more. With the WJ-MX30 and your imagination, there are many possible function combinations which are left to your creativity.

- Combination of 7 basic keys can create 108 different wipe patterns.
- Two-channel digital field synchronization allows special effects in each of the WJ-MX30's A/B program busses.
- Automatic Take button with adjustable transition rates.
- Wipe boundary effects: soft/border 18 matte colors available.
- Can fade to and from white, black or any of eight matte colors.
- Automatic fade button with adjustable rates.
- Picture-in-picture function allows the B-bus picture to be compressed in selectable 1/4, 1/9, 1/16 size of a full screen
- Digital effects including strobe, still, mosaic/scramble, negative/positive, paint, monochrome, and AV synchro.
- Double picture-in-picture function compresses both A and B sources. Plus every mode can be trimmed with hard/soft edges borders, shadow, shadow and border.
- Joystick positioner allows moving wipe location.
- Audio Follow allows audio mix to be synchronized to A/B rolling.
- Video, Audio and Titles can be individually or synchronously faded.
- Has eight separate memories that enable virtually instant recall of frequently used effects.
- Color corrector enables adjustment of color in images from A or B bus.
- Built-in four channel audio mixer with four audio level adjustments. Also has visible LED audio level meter.



FOR ORDERS CALL: **800-947-9902** OR FAX (24 HOURS): **800-947-7008**  
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## CCD-SC5 8mm SNAP Camcorder



- The CCD-SC5 is an automatic camcorder small enough to go anywhere, anytime. It's built-in 3" color LCD screen lets you comfortably see exactly what you're shooting and instantly enjoy playback. A dual lens system lets you snap instantly from telephoto close-ups to wide-angle shots.
- 3" color LCD screen lets you shoot more comfortably, and the screen tilts upward for easy viewing. The active matrix LCD system provides high resolution with excellent color.
- Built-in dual lens system lets you snap instantly between telephoto and wide angle.
- Features automatic exposure, white balance and focus for point-and-shoot speed and simplicity.
- Uses a smaller, lighter lithium ion battery that recharges inside the camera.
- Built-in speaker with volume control to enhance playback.
- Low-light sensitive down to 5 lux.

## CCD-FX430 8mm Handycam Camcorder



- Has new optical 12:1 variable-speed power zoom lens.
- Provides variable zooming speeds from 4 to 12 seconds.
- Full range auto focus for fast, accurate, automatic focusing from macro close-up to infinity.
- Low-light sensitivity is a remarkable 2 lux.
- 4-modes.
- Has a multi-angle sportsfinder with tilt-up design for comfortable low-angle shooting.
- Viewfinder indicators for remaining battery and tape time, also shows zoom focal length.
- AFM Hi-Fi (mono) track reproduces audio with a wide dynamic range.
- Flying erase head for noise-free transitions.
- Control-L edit interface use camcorder for editing.
- Built-in auto lens cover opens automatically when you turn on the camcorder.
- Includes the RMT-708 wireless remote controller. The RMT-708 controls zooming, record and playback functions.

## CCD-FX530 8mm Hi-Fi Stereo Camcorder



- A step up from the CCD-FX430, it has exact same features PLUS —
- Has built-in stereo microphone to record full AFM Hi-Fi stereo audio. Also has a wind reducer on the mic to eliminate background noise.
  - Digital audio/video fader allows fade to black or mosaic for professional looking transitions.

## CCD-FX630 8mm Handycam Camcorder



- An alternative to the CCD-FX530, it doesn't record audio in stereo (mono only) but it provides extra, very important features.
- Has built-in steadyshot system. It keeps your pictures sharp, sure and steady even if you shift suddenly, bend or tilt. Furthermore, there's no degradation in picture quality or change in image size.
  - Equipped with new high density, hyper precision CCD chip with 470,000 pixels. Provides higher resolution image detail.
  - Has an electronic manual focusing ring with a smooth 35mm camera feel.

# SONY

## CPJ-7 Portable LCD Video Projector



- Liquid crystal projector display with 103,000 pixels for bright, vivid color images.
- Projects from 6" to 40" diagonally any video source including VCR, TV and camcorder.
- Built-in stereo speakers provide stunning stereo sound plus audio output to optional stereo headphones or external active stereo speakers.
- AC/DC Power capability. Can be powered with supplied AC adapter or optional 6V NiCad batteries.
- Compact, lightweight design for easy portability.

## CVP-M3 Portable Color Video Printer



- Makes full-color high-resolution prints in under a minute from any video source (composite and S-Video) including camcorder, VCR, TV and laserdisc.
- 256 gradations for each color (yellow, magenta, cyan) provides nearly 17 million discrete colors for extremely accurate color reproduction.
- Lightweight, portable design allows the CVP-M3 to be taken anywhere.
- Wide variety of digital special effects such as picture-in-picture (1/4 or 1/16), 4 or 16 multi-image of same or different pictures on a single print. Also oval and heart-shaped cropping.
- Auto multi-sequence print mode allows multi-images (4 or 16) to be printed in three speeds (slow, med. quick) for sports motion analysis.
- Up to 25 prints of the same image can be duplicated at the touch of a button.
- Tinting function allows dates and titles to be superimposed with choice of two fonts, Script and Helvetica.
- Includes card-sized wireless remote-control which can control both the CVP-M3 and a Sony camcorder or VCR. Permits easy location of the desired print point using a single remote control.

## GV-S50 Video Walkman 8mm VCR/TV Combo



The latest in Sony's line of "Video Walkman", the GV-S50 combines 8mm record and playback capability with a bright 4" LCD screen. Designed as the ultimate portable entertainment center, the GV-S50 is actually much more versatile. With features like quasi Hi8 playback, still and slow motion playback, AFM Hi-Fi stereo, control-L terminal and DC operation, the GV-S50 is ideally suited for field work, or as part of a portable editing system.

- The GV-S50 is a full-function 8mm VCR with video and TV recording, playback, and timer capabilities.
- Can record up to 5 hours on a single P6-150 video tape in LP mode. 2 1/2 hours in SP mode.
- Provides crystal-clear freeze frame as well as 1/5X slow-motion playback.
- Has quasi-Hi8 playback capability. When a Hi8 tape is inserted, the GV-S50 automatically adjusts the de-emphasis circuit for the Hi8 format.
- Its 4" color LCD screen with TFT active matrix for superior sharpness increased contrast and more natural color fidelity.
- Equipped with AFM Hi-Fi stereo sound recording for superb audio performance with wide dynamic range. Megabass sound provides deep, powerful bass response.
- Control-L terminal lets you use the GV-S50 as a source machine or assemble edit recorder.
- Has a flying erase head for noise-free picture transitions and smooth inserts.
- Can be powered by supplied battery or worldwide AC adapter/battery charger. Also with car battery by using optional adapter.
- Supplied battery charger has discharge function to assure maximum long-term power output from your battery with no memory effect.
- Built-in automatic head cleaner removes tape residue everytime a tape is loaded or ejected.
- On-screen battery meter indicates remaining power time.
- Built-in speaker and stereo headphone jack.

## XV-D1000 Digital Special Effects Generator

The XV-D1000 utilizes its built-in frame synchronizer to provide over 70 professional-looking scene transitions. Other features like digital effects, 500-line horizontal resolution, GPI input, VISCA interface, combine to make the XV-D1000 an outstanding special effects generator that will find a place in any editing environment.

### A Variety of Digital Effects:

- Digital Freeze** - freezes the full-screen image.
- Digital Zoom** - lets you zoom in on a particular area.
- Digital Monochrome** - makes a color picture monochrome.
- Digital Multi** - Picture Effect divides the screen into 9 picture areas.
- Digital After Image** - generates an after image picture "echo" effect.
- Digital Strobe** - creates a flash-motion "strobe" picture effect. Faster or slower intervals are selectable.
- Digital Mosaic Effect** - lets you "digitize" your image in mosaic squares that can be any size you choose.
- Digital Title Index** - allows you to stop the action at successive points and display each point in a sequential 9-image matrix.
- Digital Bit Effect** - (Picture Art) to break the continuous luminance gradation into 16, 8, or 4 discrete "bit" levels for creative effect.
- Digital frame synchronizer allows you to combine two different video sources while editing.
- Double frame memory for a high-quality picture with over 500-lines of horizontal resolution.
- 77 wipe patterns are available to give you a large array of creative scene transitions.
- Insert an image into another image in any position you want using wipe patterns and switching level to make the insert image any size you desire.
- VISCA and GPI interface for integration with computerized editing systems.
- 10-Program memory lets you store combinations of effects for automatic execution while editing.



## SLV-920HF VHS Hi-Fi Stereo Videocassette Recorder



- Control "S" Input for use with optional A/V controllers or editing equipment and VCR's equipped with a Control "S" output.
- High Speed Rewind lets you rewind a T-120 in about half the time of typical VCR's.
- Flying Erase Head for glitch-free editing with A/V dubbing.
- Dual Azimuth 4-head recording/playback for superior picture quality.
- Crystal clear freeze frame, variable speed slow motion.
- Tape Stabilizer for smooth tape transport and reduced picture jitter.
- Digital Auto Tracking for automatic tracking adjustment.
- Narrow Width Video Head for improved playback picture quality in EP mode.
- VHS Hi-Fi Stereo Recording and Playback for wide dynamic range and full frequency response.
- Built-in MTS Stereo Tuner receives stereo broadcasts.
- Sony Shuttle: a single control for simple operation of all major functions: slow motion, frame advance and search (all in forward and reverse directions) as well as play, stop, fast forward and rewind.
- Independent Audio/Video Insert Editing lets you add new material to previously recorded tapes with professional looking results.
- VCR Plus+ makes timer programming as easy as dialing a phone number; uses PlusCode numbers found in the TV listings of over 600 newspapers and TV Guide.
- Auto Head Cleaner reduces clogging by automatically clearing tape residue whenever a tape is loaded or ejected.

## CCD-TR30 8mm Hi-Fi Stereo Camcorder



- Optical 10:1 variable-speed power zoom lens with variable zooming speeds from 4 to 10 seconds.
- Full range autofocus provides fast, accurate, automatic focusing from macro closeup to infinity.
- Has low light sensitivity of only 2 lux.
- Built-in zoom, battery and tape meter in the viewfinder.
- AFM Hi-Fi audio (mono) records realistic sound with a wide dynamic range.
- Control-L editing interface allows use in an editing system.
- Built-in lens cover provides easy lens protection.
- Includes full-function wireless remote for control of zoom and playback.

## CCD-TR40 8mm Hi-Fi Stereo Camcorder



A step up from the CCD-TR30, it has exact same features PLUS —

- Built-in 0.7X wide angle lens lets you quickly switch to wide angle.
- 3-mode program auto exposure with auto position: portrait mode softly blurs the background, sports mode for shooting fast-moving subjects, shuttermode when maximum shutter speed is required.

## CCD-TR65 8mm Hi-Fi Stereo Handycam Camcorder



A step up from the CCD-TR40, it has exact same features PLUS —

- Has a high quality color viewfinder with over 103,000 pixels so you can monitor recordings and preview playback in natural color.
- A digital fader lets you fade to black or a mosaic for professional looking scene transitions.
- Provides superior low light sensitivity. The camcorder requires only 1 lux minimum illumination.
- Records in full AFM Hi-Fi stereo. Reproduces realistic sound with added dimension and audio fidelity.

## CCD-TR91 8mm Hi-Fi Stereo Camcorder



- Equipped with steadyshot Optical Image Stabilization. SteadyShot eliminates hand shake without degradation in picture quality or reduction in image size. Built-in horizontal and vertical sensors detects the motion of the camera itself for accurate stabilization.
- Optical 10:1 variable speed power zoom lens with two speeds for fast or slow zoom.
- High resolution color viewfinder with over 103,000 pixels lets you monitor recordings and playback in full color.
- Superior low-light sensitive, requires only 1 lux minimum illumination.
- Digital fade function lets you fade audio and video (to black or mosaic) for professional looking transitions.
- AFM Hi-Fi stereo recording reproduces realistic sound with added dimension and audio fidelity.
- Editing functions include advanced synchro edit, edit search, flying erase head and control-L edit interface.
- Includes worldwide AC adapter/charger, NP-55 battery, RF adapter, and wireless remote control.

ALL VIDEO COMES WITH A SEVEN-DAY SATISFACTION MONEY BACK GUARANTEE



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## lowel

### VIP VIDEO LIGHTING SYSTEM (V-light, i-light, Pro-light)

Lowel's VIP system of high-output, low-wattage lights takes full advantage of today's video cameras to help make high-quality, low-budget shooting a reality. Designed specifically for the video industry, they are capable of 55 to 500 watts of power, can be powered AC or DC, camera or stand mountable. They are all convection cooled and some have adjustable light beam. They are the winners of the Gold Medal SMPTE Award and the AMPAS Technical Achievement Award.

#### V-light

Efficient enough to light a small room yet small enough to fit in a large pocket, the V-light can be used as a broad, key light, back light or fill light (with umbrella or gel.)

- Extreme wide-angle multi-use halogen source
- 500 watt, AC powered light
- Can mount on stand, clamps, boom, wall, window or door-top.

#### i-light

The tiny, battery powered i-light provides fill light, eye-light, high-lights, and contrast control in news and documentary shooting without overwhelming available light.

- Multi-use halogen source
- 55 or 100 watt, DC powered light
- DC power can be 12 or 14 volts.
- Includes cigarette lighter connector or optional 4-pin and 5-pin XLR connectors
- Optional light controls include expandable barndoors, scrims, diffuser, dichroic filter, snoot and umbrella, gel-frame and flags.

#### Pro-light

The tiny-versatile Pro-light can be used as a low-level key or accent light, fill light (w/diffusion), backlight or background light.

- Multi-use halogen focusing source
- 125 and 250 watt AC powered light or 100 watt at 12 volts, 200 watt at 30 volt DC powered light
- Optional controls - expandable barndoors, scrims, diffuser, dichroic filter, snoot & umbrella, gel-frame & flags.
- Optional cigarette, 4-pin and 5-pin XLR connectors.

# Canon

A1 DIGITAL Hi8

UCS5 Hi8

w/Optical Image Stabilizer

#### Features:

- 10:1 Power Zoom Lens w/Macro
- TTL Piezo autofocus even through glass or water
- Hi-Band Format - delivers over 400 lines of horizontal resolution
- Digital Effects:
  - Dissolve** - with this function the final portion of the previous scene "dissolves" into the beginning of the next scene.
  - Freeze** - freeze the action at a touch of the button, or create a strobe effect.
  - Art Freeze** - record your scenes as colorful 'paint-like' images.
  - Gain-up** - you can shoot as low as 1/2 lux plus, make background appear to flow & create an after image effect
  - Close-up** - effectively doubles the lens from 10:1 to a 20:1 zoom lens.
- 1/2" CCD with 410,000 Pixels - Breathtaking image resolution and crisp reproduction of any subject.
- AFM Hi-Fi Stereo Sound - offers the stunning sound of 'Audio Frequency Modulation' in full stereo.
- Audio/Video Fade in/Fade out
- Low light capability down to 4 lux (1/2 lux in gain-up)
- Variable Hi-speed shutter 1/100 - 1/10,000 sec.
- Correlated two-field metering system & digital exposure control - optimum exposure under any light (Plus-digital manual exposure)
- Noiseless still and slow-motion playback, frame advance
- Self Timer, Interval Timer and Program Timer Mode
- Sportsfinder allows focusing at arms length
- Title and Auto Date functions
- Built-in character generator
- Includes wireless remote control

- Newly-developed Vari-Angle Prism is the heart of Canon's Optical Images Stabilizer System. Here's how it works: Two transparent plates coupled by a super-flexible film and filled with a high-refractive-index fluid. This flexible prism instantly adjusts to compensate for the slightest unwanted movement. Whatever the speed and direction of the shake, its instantly counteracted before the image even reaches the lens.
- 1/3" CCD image sensor with 410,000 pixels delivers superb resolution of 430 horizontal lines
- Extra wide 12:1 power zoom lens with macro. Internal-focus design of the lens allows autofocusing down to 3/8 of an inch. Also features 24:1 digital zoom with only the slightest drop in resolution
- Records AFM stereo sound. The depth and realism of stereo AFM ensures a clear, dynamic sound track.
- Stereo zoom microphone allows settings of normal, wide or tele. Includes wind screen for filtering out unwanted background noise
- Variable high-speed shutter from 1/100 to 1/10,000 of a second.
- Low light sensitivity, requires only 3 lux minimum illumination.
- Equipped with five programmed exposure modes for different and challenging lighting conditions. They include sports, portrait, spotlight, sand and snow, and landscapes.
- Has control 'L' protocol, allowing the UCS5 to be used in an editing system
- Includes: Battery, AC adapter/charger, wireless remote control, shoulder strap, S-Video cable and stereo dub cable.

The next generation of Professional Performance has arrived-

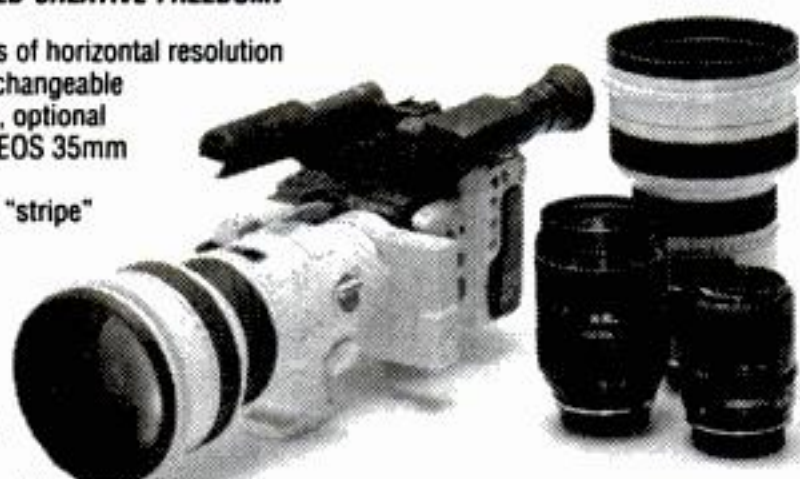
## NEW! Canon L2

INTRODUCING THE NEW CANON L2 Hi-8 CAMCORDER WITH VL MOUNT FOR INTERCHANGEABLE LENSES, RC TIME CODE AND DIGITAL EFFECT FOR UNLIMITED CREATIVE FREEDOM.

- 1/2" CCD with 410,000 pixels delivers over 450 lines of horizontal resolution
- VL Mount System allows use of a full range of interchangeable lenses from extrawide angle to super telephoto plus, optional EOS-VL adapter allows mounting of over 65 Canon EOS 35mm Autofocus lenses.

- Records RC Time Code while shooting and can also "stripe" RC Time Code to tapes already recorded on other equipment. With RC Time Code the L2 can be connected to an edit controller with RC Time Code capability for frame accurate editing.
- Advanced encoding functions mean the L2 can record much more than audio and video. It will mark tapes for speedy identification, and even find recordings by their date.

- Includes wide range 15:1 zoom lens with special coating to cut flare and ghosts while providing high contrast and natural tonal gradation. The lens also has an 8-blade iris for precision exposure control.
- Provides the stunning sound of AFM stereo with the choice of auto or manual level control. To match the audio with video the L2 has a high performance stereo/zoom microphone which lets you select the stereo angle and recording sensitivity.
- High speed Piezo autofocus allows focusing through glass or water. Also provides focus lock and manual focusing capability.
- Automatic exposure plus manual control lets you lock the aperture at any setting from fully stopped down to fully open.
- Provides two different grips with independent start/stop and zoom controls. Built-in sports finder lets you view the viewfinder from arm's length away.
- Built-in character generator lets you superimpose two lines of up to 16 characters on your recordings. There is also a choice of three date and time displays.
- Variable high-speed shutter from 1/100 to 1/10,000 of a second



- Includes a wireless controller which makes the L2 a highly sophisticated edit deck. Its control layout includes a full-function shuttle dial allowing easy selection of a range of forward and reverse playback speeds for swift, precise scene location.
- The L2 has a variety of special effects. Add an extra dimension to your video productions with digital image manipulation and striking scene transitions.
  - Close-up** - instantly doubles the magnification of the lens, giving you a 30:1 zoom
  - Slow shutter** - four slow shutter speeds allow recording in light levels as low as 0.5 lux or adds artistic after-images to selected scenes.
  - Overlap** - (dissolve) Wipe - this effect slides the picture off the screen while simultaneously replacing it with a new scene.
  - Freeze** - freezes the picture while sound recording continues uninterrupted.
  - Art Freeze** - records your scenes as colorful paint-like images.
  - Strobe and Art playback modes** - six-speed strobe playback can be combined with three levels of solarization effects.

Cinema Products  
**STEADICAM JR**

Imagine that your camcorder seems to be floating, balanced at all times, isolated from your unwanted motions. Free to move with your camera, you shoot with uncanny smoothness while gently guiding and controlling the camera position in any direction - panning, tilting, booming.

#### A Personal Steadicam for Camcorders.

The invention that won Academy and Emmy awards for technical achievement is available for your camcorder. A compact, superbly styled unit, yielding images as smooth and jitter-free as those of the \$40,000 professional steadicam.

- Supports any 8mm, Hi-8, VHS-C & S-VHS-C camcorder weighing up to 4 pounds.
- Make rock steady hand-held shots while you move and give your videos the professional touch
- Capture moving images in their natural fluid state
- Includes 3.5" LCD monitor specially treated to absolutely minimize reflections, freeing your eye from the viewfinder
- Includes the 'Obie' light, Soft 3200' output with built-in filter for color balance
- Includes VHS training cassette
- Folds and stores less than two inches high under camcorder.



\$469<sup>00</sup>

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# NRG

### CAMPAK 12 Volt Power Packs

If you are tired of short camcorder run times and stacks of batteries try NRG's powerful solution - the Campak. The lightweight Campak attaches easily to your waistband, pocket, powerbelt or optional Campak belt and uses ultra-high capacity nicad cells to deliver 3-5 hours of continuous camcorder run time.

#### CAMPAK 12-Volt

- 12 V DC (cigarette lighter) output, adapts to any camcorder.
- Ultra-light weight (only 38 oz.) and compact palm size.
- Highest-density Nicad cells provide 4 amps of power.
- 2500 charge/discharge cycles for years of service.
- Spring steel clip securely fastens Campak on waistband, pocket or belt
- Includes soft case and charger.

#### CAMPAK PRO 12-Volt

- Has all the features of the CAMPAK 12-volt, except uses 4-pin XLR output connector for more reliable connection to camera or accessory.

#### CAMPAK PRO 13.2-Volt

- Has all of the features of CAMPAK 12-Volt Pro except it uses 13.2 volt pack which offers 15-20% longer runtimes.

### VERSALITE PRO Professional AC/DC On-Camera Light

The Versalite is a high efficiency AC/DC light at an affordable price. Proportioned for mid- to full-size camcorders, the Versalite Pro integrates many features into a package well-suited to the serious videographer.



- AC/DC capability in unmatched bulb wattage ranges (20W, 35W, 50W, 75W, 100W DC, and 150W, 250W 300W AC) and patterns (flood, medium flood, spot).
- Front housing snaps open for instant bulb exchange.
- All-metal construction for years of use.
- Unique dispersion grid eliminates hot spots.
- Dichroic-coated bulbs assure accurate color.
- Includes 150W 120V AC lamp, 50W 12V DC lamp, clear dispersion grid, AC power cord, and DC cigarette lighter converter.

### VARI-LITE PRO Professional DC On-Camera Light

The revolutionary new NRG Vari-Lite Pro combines the ruggedness, light efficiency and versatility of NRG's best selling Versalight Pro (DC only though) with a sophisticated electronic light management system. Thanks to on-board control IC's using NRG's Light-Gate technology, light intensity can be infinitely adjusted by the user within a range of 10% to 100% of the lamp's rated power. Now instantly adjust light output to exactly meet changing light requirements. Best of all, the Vari-Lite Pro virtually eliminates color shift and dramatically conserves precious battery power by using only the power required for the selected light level.

- Accommodates bulbs from 20W to 100W DC.
- Prismatic dispersion grid provides smooth even light output and reduced glare without changing light intensity.
- Sturdy all-metal click tilt mounting bracket with ratchet action. Eliminates shake under action shooting conditions.
- Optional barn doors enhance light control capabilities.
- Front retainer assembly pops off for instant bulb access without the bother of screws.
- Rugged milled aluminum light head disperses heat and provides years of service under adverse conditions.

### 880 Power-Pro +

- High capacity quick-charge capable 12-volt 10-amp sintered nicad power pack (removable).
- Power chassis with dual 3-pin XLR inputs allows for pack interchange without shutdown.
- 2500-cycle cell life provides lowest cost per cycle.
- Microprocessor-controlled 5-step multi-color power indicator display.
- Belt w/cellpack weighs only 4.9 lbs for all day comfort.
- Dual outputs allows simultaneous powering of two devices (eg. camera and light). Output configurations include cigarette lighter and 4-pin XLR in any combination.
- Charge in under 2 hours with the optional 650-III charger.
- Includes Power-Pro+ belt and power chassis, 12-volt 10-amp cell pack, model 600 overnight charger and comprehensive owner's manual. Fits waist size 30" - 40". (Available in large size 40"-52" if needed).

### 970 Power-MAX

- Same features as 880 Power-Pro + Belt Plus-
- Highest capacity quick-charge capable 12-volt 14-AMP sintered nicad power pack (removable).
- Rugged high-grade, black leather belt case; chassis assembly with dual 3-pin XLR inputs for pack interchange without shutdown.
- Belt with cellpack weighs a comfortable 7.5 lbs.
- Includes Power-MAX belt and power chassis, 14-amp cell pack in 12V or 13.2 volt configuration, model 600 overnight charger, comprehensive owner's manual. Fits waist size 29"-44".
- Also available in 13.2-Volt 14-amp version. The 13.2-Volt version offers 15-20% longer runtimes because industrial VCRs shut off at higher voltage levels. By not shutting off the Power-MAX is allowed to fully discharge, thus the longer running time.

### Power (Cell) Packs

Extra power packs provide peace of mind and ample power for long trips or day-long shoots. Modular design allows any pack to be attached to any belt, so any power requirement you may have can be fulfilled.



### PERPETUAL POWER BELT SERIES



NRG power belts are the ultimate power solution. They provide the power to run lights, camcorders and decks without the fear of shutdown. Advanced high-density nicad power cells provide the lightest weight and longest service life of any power products made. Innovative features such as dual power outputs, power indicator, removable packs, plus accessories like high-speed chargers, solar panels and high-current cables combine to form the complete power solutions for any kind of users.

### 650-III Fast Charger

When power can't wait! The 650-III Quick Charger provides a safe, full recharge in under 2 hours and up to 70% charge in as little as 45 minutes. Charge one pack while working with another. A custom system microprocessor chip samples hundreds of pack parameters continuously to assure the fastest charge possible with no loss of cell life. When charge is complete, the charger switches to condition mode and indicates amount of power replaced. And for world travelers, the 650-III includes 110-120V/220-240V voltage selection.



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### CAMCORDER ACCESSORIES

#### SONY XV-M30

- 3" diagonal high quality picture with TFT active matrix liquid crystal display panel
- Four power sources can be used - AC power, dry cell, rechargeable and car battery.
- Can be used with Sony NP-55 or NP-77 batteries

**\$349.95**

#### CITIZEN

##### M329 MARK II

- Lightweight (less than 5 ozs) portable 2.9" LCD monitor
- Mounts on any camcorder allowing you to view and review what you're shooting on the spot.
- Includes attachable viewing hood which permits watching even in bright sunlight
- Optional TR-30 tuner pack turns it into a portable color TV

**\$149.95**

##### M938

- Big 3.8" LCD monitor, w/same features as M329 Mark II.
- Still lightweight (less than 10 ounces) and portable.

**\$239.95**

##### T740

- Powerful and versatile tabletop TV/monitor.
- Built-in viewing hood allows watching in bright sunlight.
- Built-in AV input for video monitoring.
- Big 3.9" screen lets it be used as tabletop monitor or portable color TV.

**\$279.95**

## Panasonic

### WJ-AVE7

#### Digital Video Mixer



- Built-in digital frame synchronizer allows multiple wipes and dissolves between any two video sources or between one video source and a background color. Composite and S-Video signals from VCRs camcorders, still video players can be used with no need for time base correctors (TBCs).
- 96 wipe patterns are available plus one-way and reverse wipes and dissolve capabilities. Wipes can be executed manually using the Wipe/Mix control lever or automatically using the Auto Take button. A timer is included allowing the speed of the transition to be set. Transition times are adjustable from 0-102 seconds.
- Three kinds of edges can be selected when executing wipes. Sharp Edge, Wide Edge, and Faint Edge.
- 5 digital special effects can be added to either video source:
  - STILL - Lets you freeze a particular scene for as long as you like.
  - STROBE - Stroboscope pictures like a series of still pictures are produced in slow motion. Five selectable strobe intervals are provided.
  - MOSAIC - Produces a mosaic-like or box-like pattern. Mosaic pattern sizes can be changed in five steps.
  - PAINT - Produces an oil-paint type picture. Four levels of simulated paint can be selected from.
  - NEGATIVE - Produces a "negative" image similar to film negatives.
- Picture-In-Picture (PIP) Function - Single squeezed or double squeezed pictures can be inserted in the screen. Four kinds of PIP can be done and they can be positioned (vertical direction only) with the joystick.
- Built-in Audio Mixer - The WJ-AVE7 has four audio inputs: Source 1, Source 2, Auxiliary and Microphone. Each audio level can be adjusted independently by the audio fader. A level indicator displays the mixing level of four audio signals. There is also a headphone output with level control.
- Synchronized fade of video, audio and superimpose can be done together or in any combination. Each of the three can be controlled by the Auto Fade control. Transition times can also be set from 0-10.2 seconds.
- Equipped with built-in color corrector. Color adjustment of a selected video source can be done as well as compensation for excessive color.
- Has two audio and two video (composite and S-Video) inputs, plus two audio/video recording outputs. Has external camera input, auxiliary audio input, microphone input and headphone output.

## AZDEN

### PRO SERIES VHF WIRELESS MICS

The Azden Pro Series brings you high performance VHF wireless at a price you can afford. Built around a two-channel design they allow selection of a frequency for the cleanest signal - delivering clean, reliable RF performance for up to 250 feet. The Pro Series includes handheld and lavalier mic systems as well as the WMS-PRO which includes a lavalier and handheld mic.

#### They All Feature:

- All have two switchable frequencies - 169.445 and 170.245 MHz and a range of 250 ft.
- High performance VHF transmitters and receivers incorporating SMD (small mounted device) technology
- Compact receivers which connect to the camera's external mic jack and attach to the camera with supplied shoe mount or velcro
- LED indicators for battery condition, transmit and receive operation

### COMPLETE SYSTEMS

#### WMS-PRO

- Professional VHF wireless system with 250 ft. range
- Two switchable frequencies (169.445 and 170.245 MHz)
- Includes handheld and lavalier mic for extra flexibility
- Compact transmitter attaches to belt or fits in a pocket
- Includes earphone monitor and leatherette carrying pouch
- Battery-powered receiver comes with belt-clip, velcro and shoe mount for added versatility

**\$149.95**

#### WLX-PRO

- Sensitive lavalier mic with attached tie clip
- Lightweight belt-pack transmitter with two frequencies
- Includes wind screen, earphone monitor, shoe mount and velcro

**\$139.95**

#### WHX-PRO

- Handheld microphone with built-in transmitter
- No wires, no belt-pack, no tangle-hassle free
- Operates on one AA battery for up to 8 hours
- Has a combination on/off-mute switch for quiet switching
- Includes shoe mount, velcro, earphone monitor

**\$179.95**

#### ECZ-990 SHOTGUN

- Short electret condenser supercardioid shotgun with two positions, wide and narrow

**\$69.95**

## SENNHEISER

### MKE-300 Short Shotgun



- Lightweight electret condenser mic to support the excellent video capabilities of most camcorders with the superior audio they deserve.
- Ideally suited for mounting on camcorders with an integrated shoe assembly and an extremely lightweight compact design.
- Tight, supercardioid polar pattern has the ability to pick up only those sounds that correspond to the scene being filmed and rejects any disturbing ambient noise.
- Integrated wind screen virtually eliminates handling and wind noise.
- Operating time of over 200 hrs. using its own built-in battery so will not put added strain on your camcorders already limited power supply

**\$189.95**

## NADY

### 151 VR Wireless System

- Puts the microphone "where the action is" for professional quality audio on your tapes
- Operates on VHF High-Band Frequencies for interference free performance. Two frequencies available.
- Nady's patented Companding Circuitry gives you crisp, clear sound without overload distortion or background hiss. Dynamic Range over 110 dB.
- Compatible with all camcorders and video cameras
- Range is 250 ft. Line-of-sight up to 1500 ft.
- Works with all camcorders having an audio input

**\$139.95**

### 151 VR/HT Handheld system

**\$159.95**

### 351 VR Wireless System

- The new 351 VR is compatible with virtually all camcorders and video cameras, and delivers sound that is every bit as good as the best hardwired mic.
- Ultra compact receiver - using new technology the receiver is no bigger than an audio cassette and connects instantly to any camera's external mic jack. Attaches either with shoe mount or belt clip both provided
- Both handheld and lavalier transmitters have transmitter & audio ON/OFF switch, level trim and low battery LED
- Unparalleled dynamic range of 120 dB to ensure a soundtrack with no background hiss or overload distortion.
- Available in four factory installed frequencies from 170-218 MHz allowing simultaneous operation of up to four mic systems in the same location.

**\$199.95**

**\$229.95**

### PRO SERIES COMPONENTS

#### WL/T-PRO

- Lavalier mic with belt-pack transmitter
- Same as WLX-PRO except without receiver
- Now owners of the WHX-PRO can combine the WL/T-PRO and have a complete system of one handheld and one lavalier mic with receiver

**\$99.95**

#### WM/T-PRO

- Now owners of the WMS-PRO can get a completely wirefree VHF handheld microphone with transmitter built in.
- Combine it with the receiver from the WMS-PRO or WLX-PRO and you now have the ultimate quality microphone for interviews or pass around
- 3-position switch for on, off and "standby" for quiet switching
- Choose from either of the 2 switchable frequencies for the cleanest sound

**\$119.95**

#### WR2-PRO

- Unique new receiver which allows you to use any two Pro Series mics simultaneously.
- Each transmitter can be from 10 to more than 250 ft. from the receiver.
- Size of a cigarette pack the WR2-PRO mounts on a camera with supplied shoe mount or velcro
- Operates on a 9 volt battery and with optional adapters on 12 volt DC or 120 volt AC

**\$179.95**

## Audio Technica

### AT835a

The AT835a is a wide-range condenser microphone with a lobar polar pattern specifically designed for the narrow acceptance angle desirable for long distance sound pick-up. Created for use in professional recording and broadcasting. It is equally suited for serious amateur recording and any other sound pickup applications requiring excellent sound rejection from the sides and rear.

- 14" long line & gradient microphone with balanced XGR output.
- Uniquely suited for both boom and hand-held use, TV production, ENG and outdoor nature recording
- Can be powered from an external 9V-52V DC phantom power supply or from a single AA battery.
- Includes a foam windscreen for outdoor or boom use and a 16 ft. XLR cable.

**\$249.95**

### PRO 88W Wireless System

- Operates in the professional 170 MHz VHF band for superior audio quality. Also offers a choice of high performance mics to meet specific needs.
- Each PRO 88W system has two switchable frequencies. There are 4 sets available with different pairs of channels, permitting several systems to operate at one time.
- All wireless systems include a monitor earphone, audio signal cable, mini-plug to 1/4" adapter, camera shoe mount adapter, belt clips, velcro and adhesive foam.
- Choice of two lavalier (tie-clip) mics:
  - AT829MW is a miniature condenser mic with a cardioid (uni-directional) pattern. Ideal for use where reduction of background noise is desired.
  - AT830MW is a sub-miniature condenser mic with an omni-directional pattern. Its wide frequency response ensures clean, accurate reproduction.
- Each mic is supplied with a clothing clip and wind-screen.

### PRO 88W Systems

PRO 88W Receiver with PRO 88W Transmitter and AT829mW uni-directional microphone **\$189.95**

PRO 88W Receiver with PRO 88W Transmitter and AT830mW omni-directional microphone **\$189.95**

## JVC

### MZ-707

### Stereo/Super-Directional Mike

- 2 modes - stereo or use as super directive Plus sensitivity and low-cut selections. 6 times greater sensitivity than built-in mic.

**\$139.95**

## VIDEONICS

### The Video Equalizer

- Versatile video processor & color corrector - full independent control of all 3 primary colors (R,G,B). Also separate color tint contrast and brightness controls.
- Revolutionary digital paint brush -
  - Change selected colors - you can change the color of a sunset or green up a landscape.
- Moveable split screen shows picture before and after video processing
- Enhancer and video processor (digital noise reduction)
- Audio mixer - 3 channels
- Transform images to black & white, solarize, convert to color negative, generate color bars.
- Compatible with all formats including S-video.

### Thumbs Up — TU-1

Thumbs up is a radical new concept in home video editing. Designed for every camcorder owner who has had video mixed in with the good, Thumbs Up makes video editing easy. Simply play your camcorder tapes. Press the Thumbs-Up button when you see video you want to keep. Press the Thumbs-Down button when you see material you'd rather forget. Thumbs Up does the rest, recording the good segments and leaving the bad scenes behind. It works with virtually all camcorders and VCRs. And it supports advanced camcorder features, like timecode and Control-L, for improved speed and accuracy.

**THUMBS UP:** The first low-cost, easy-to-use home video editor that really edits!

### VIDEO TAPE SPECIALS

(Buy in any quantity - no restrictions)



8mm Extra Slim	
P6-60 MP	2.99
P6-120 MP	3.79
Hi8 Metal Particle (HMP)	
P6-60 HMP	4.99
P6-120 HMP	6.79
M221 Hi8 Metal Particle Double Coated	
P6-30 HMP	4.99
P6-60 HMP	7.19
P6-120 HMP	9.69
M221 Hi8 Metal Evaporated Double Coated	
P6-30 HME	8.79
P6-60 HME	11.29
P6-120 HME	15.79
VHS	
T-120 HQ	2.19
T-160 HQ	2.99
T-120 AV PRO	2.69
T-160 AV PRO	3.69
VHS High-Grade	
T-120 PS AV Master (In Sleeve)	4.69
T-120 LB AV Master (In Box)	6.49
S-VHS	
ST-120	6.99
H471S ST-30 (Double Coated) In Box	7.69
H471S ST-60	8.49
H471S ST-120	8.99

## maxell

BQ Certified 8mm High Grade	
P6-60 HG BQ	4.99
P6-120 HG BQ	6.49
Hi8 Metal Particle (XRM)	
P6-30 XRM	3.99
P6-60 XRM	4.99
P6-90 XRM	5.49
P6-120 XRM	6.79
BQ Certified Hi8 Metal Particle	
P6-60 HM BQ	5.99
P6-120 HM BQ	7.99
P1 PLUS Expatial VHS	
T-30 PLUS	2.29
T-60 PLUS	2.59
T-90 PLUS	2.69
T-120 PLUS	2.79
HGX-PLUS Expatial VHS (In Box)	
T-30 BQ	5.49
T-60 BQ	5.99
T-120 BQ	6.39
BQ Certified Professional S-VHS (In Box)	
ST-31 BQ	6.49
ST-62 BQ	6.99
ST-126 BQ	7.69
ST-182 BQ	14.99
XR-S Black Magnetite ST-120 (In Sleeve)	7.49
HG Gold VHS-C	
TC-20 HGX	3.49
TC-30 HGX	3.89
XR-S Black Magnetite S-VHS-C	
XR-S STC-20	5.99
XR-S STC-30	7.69
BQ Certified Professional S-VHS-C	
ST-20 BQ	6.99
ST-30 BQ	9.29

## SONY

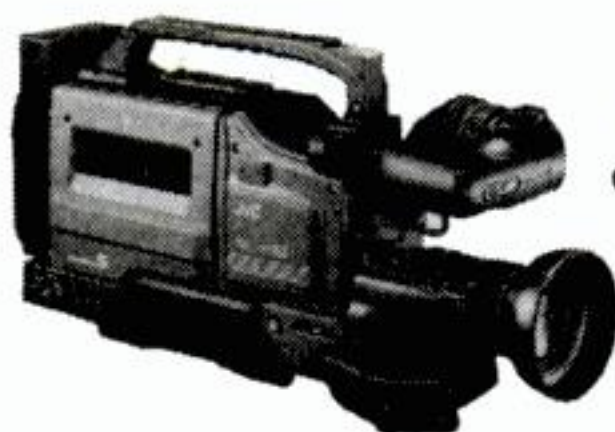
8mm Metal Particle (MP)	
P6-30 MP	2.99
P6-60 MP	3.49
P6-120 MP	3.99
P6-150 MP	4.99
8mm High Grade Metal Particle (HG)	
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P6-120 HG	5.19
Hi8 Metal Particle (HMP)	
P6-60 HMP	5.69
P6-120 HMP	7.69
Hi8 Metal Particle Pro (HMPX)	
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P6-60 HMPX	8.59
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Hi8 Metal Evaporated (HME)	
E6-60 HME	9.39
E6-120 HME	12.59
E6-180 HME (3 hours)	19.99
Hi8 Metal Evaporated Pro (HMEP)	
E6-30 HMEP	8.59
E6-60 HMEP	11.99
E6-120 HMEP	15.99
VHS	
ES-T120	2.39
ES-T120 HG	2.99
V (Hi-Packing) T-120 HG	3.99
T-160 HG	4.59
V Pro-X T120 (In Box)	5.99
S-VHS	
VX (Hi-Packing) ST-120	7.69
MQST-60	8.19
MQST-120	8.59



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## JVC GY-X2 3-CCD S-VHS CAMCORDER

### Features:

- Three 1/2" CCD image sensor delivers 650 lines of horizontal resolution
- New micro-lens technology provides exceptional sensitivity of F7.0 at 2000 lux and new LOLUX mode lets you shoot with almost no light! Now you can shoot superb footage with excellent color balanced at a mere 3 lux illumination
- Variable Scan View allows flicker-free shooting of a computer monitor.

- Quick Record Mode - when turned on the camera is set to the auto iris even if lens is set at manual. Also activated is (ALC) Automatic Level Control and EEI Extended Electronic Iris which provides both variable gain and variable shutter. Now you can shoot continuously from dark room to bright outdoors without having to adjust gain, iris or ND filter.
- Full Time Auto White circuit lets you move from incandescent to fluorescent to outdoor lighting without changing white balance or the filter wheel.
- Genlock input allow synchronization with other cameras.
- Dual output system allows camera output to be connected directly to an external recorder

## Panasonic

Broadcast & Television Systems



### AG-460 2-CCD S-VHS Camcorder



- Two 360,000-pixel CCD image sensors
- 470 lines horizontal resolution & superb color reproduction
- Laminated amorphous video heads
- Hi-Fi audio with stereo zoom microphone
- Two-speed 10x power zoom lens
- Piezo auto focus (TTL) with 3-step focus zone
- Sensitivity switch (0 db, +18 db, AGC)
- Advanced auto-tracing white balance with manual override
- Automatic iris with manual override
- Variable high-speed electronic shutter
- Audio level control with LCD level meter
- Audio/Video insert editing and dubbing capabilities
- Audio out select switch (Hi-Fi/Normal/Mix)
- Versatile editing facilities: S-Video Out terminal/Adaptor terminal/Synchro Edit/5-pin Edit terminal/Edit switch
- Includes Panasonic metal system case

### AG-3 3-CCD S-VHS-C Camcorder



- Three 1/3" CCD image sensor system delivers over 530 lines of horizontal resolution
- New 10:1 2-speed zoom lens (see above) 6-60mm F1.6 with automatic and manual zoom. Also features 20:1 digital zoom.
- High resolution color viewfinder lets you preview and shoot scenes exactly as they are
- Built-in digital TBC (Time Base Corrector) eliminates jitter and skew and assures stable, distortion-free playback
- Digital Mix - for soft fade-over between memorized still and moving images
- Digital Still - lets you freeze a particular scene for as long as you like, without interrupting sound recording
- Digital Gain-Up - delivers clear, distinct images in low-light levels, even down to 1 lux!
- Digital Strobe & Digital Wipe - add professional effects to your shooting.

### AG-455 2-Hour S-VHS Camcorder



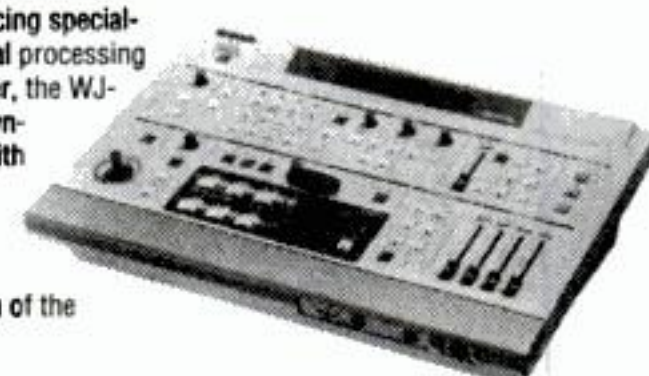
- S-VHS system - records and plays back over 400 lines horizontal resolution
- Laminated amorphous heads assure exceptional picture quality, high resolution, superb color reproduction, and high signal-to-noise ratio
- 12:1 power zoom lens with continuously variable speed zoom
- Hi-Fi stereo and linear track for recording. Also has 'Audio Out' select switch for Hi-Fi/Normal/Mix combinations
- High performance stereo zoom microphone features three different settings: Wide, Telephoto or automatic zoom.
- Built-in VITC (Vertical Interval Time Code) time code generator gives absolute address to each frame of video for frame accurate editing (with specific edit systems)
- Digital Mix - for soft fade-over between memorized still and moving images
- Digital Tracer - to add an after-image effect to moving subjects
- Digital Still - lets you freeze a particular scene for as long as you like, without interrupting sound recording
- Digital Zoom - Thanks to digital processing, you can enjoy shots with ultra-high magnifications of up to 100:1
- Digital Gain-Up - delivers clear, distinct images in low-light levels, even down to 1 lux!
- Digital Strobe & Digital Wipe - add professional effects to your shooting.
- Audio/Video Fade-In and Fade-Out for smooth, professional scene transitions
- Automatic Iris plus manual control for fine adjustment
- Variable high-speed shutter from 1/50 to 1/8000 second.

### AG-1970 S-VHS Hi-Fi Editing VCR



- Playback and record in S-VHS, which delivers 400 lines of horizontal resolution and exceptionally detailed images.
- Uses Amorphous video heads which are clearly superior to that of conventional ferrite heads because the magnetizing strength of the amorphous head is much greater. The Amorphous video heads deliver rich, vibrant color reproduction and a high S/N ratio.
- Built-in Digital Time Base Corrector effectively eliminates jitter and distortion. Playback is high quality, stable and with natural colors.
- Built-in digital filter which helps the AG-1970 achieve even more accurate Y/C separation. Also a noise filter is included in the circuitry.
- Features Hi-Fi stereo sound with a frequency response from 20Hz to 20,000 Hz and a 90 dB dynamic range. Besides nearing CD quality audio the AG-1970 also has stereo recording level control, headphone monitor terminal and mic input terminal.
- Does assemble edit, video insert and audio dub. Flying erase head for smooth, clean, seamless edits. 5-pin edit terminal makes it easy to set up an editing system.
- Jog/shuttle Dial for varied playback from slow motion to high-speed search (shuttle) and frame-by-frame picture control in forward and reverse (Jog).
- Outputs the audio track during search operations for cuing and quick confirmation of audio recording.
- What makes the AG-1970 the perfect editing VCR? The advanced dual-loading mechanism features a quick response time, exceptional tape protection, remarkable tape control accuracy - all make for outstanding editing precision and ease.
- Automatic head cleaner removes dust and other particles from the heads to help maintain optimum performance.

### WJ-MX30 Digital A/V Mixer



The Panasonic WJ-MX30 A/V Digital Mixer is designed for use in producing special-effect images by utilizing the built-in frame synchronizer and other digital processing circuits. In addition to the mix effect of the conventional digital A/V mixer, the WJ-MX30 offers such features as luminance key function, digital effect, downstream key effect, wipe effect, fade control, memory and many more. With the WJ-MX30 and your imagination, there are many possible function combinations which are left to your creativity.

- Combination of 7 basic keys can create 108 different wipe patterns.
- Two-channel digital field synchronization allows special effects in each of the WJ-MX30's A/B program busses.
- Automatic Take button with adjustable transition rates.
- Wipe boundary effects: soft/border 18 matte colors available.
- Can fade to and from white, black or any of eight matte colors.
- Automatic fade button with adjustable rates.
- Picture-in-picture function allows the B-bus picture to be compressed in selectable 1/4, 1/9, 1/16 size of a full screen
- Digital effects including strobe, still, mosaic/scramble, negative/positive, paint, monochrome, and AV synchro.
- Double picture-in-picture function compresses both A and B sources. Plus every mode can be trimmed with hard/soft edges borders, shadow, shadow and border.
- Joystick positioner allows moving wipe location.
- Audio Follow allows audio mix to be synchronized to A/B rolling.
- Video, Audio and Titles can be individually or synchronously faded.
- Has eight separate memories that enable virtually instant recall of frequently used effects.
- Color corrector enables adjustment of color in images from A or B bus.
- Built-in four channel audio mixer with four audio level adjustments. Also has visible LED audio level meter.

## SONY

### EVW-300 Hi-8 3-CCD CAMCORDER



The EVW-300 is a complete one piece camcorder which includes a variety of innovative and advanced operational features. So, whether your shoots require basic recording capabilities or premier performance, the EVW-300 offers a wide range of features and remarkable recording quality to best suit your needs.

### Features:

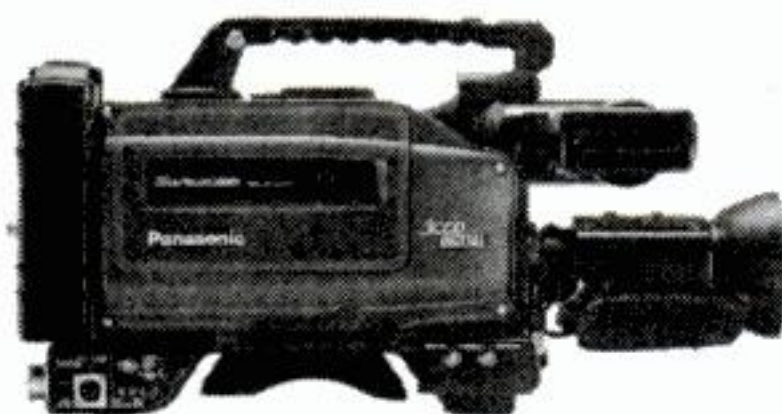
- Equipped with three high density 1/2" IT Hyper HAD image sensors. Has an excellent sensitivity of F8.0 at 2,000 lux, high S/N of 60 dB, and delivers over 700 lines of horizontal resolution.
- Provides high quality PCM digital stereo and single channel AFM Hi-Fi recording. Has XLR balanced audio connectors.
- Quick start 1.5" viewfinder with 550 lines of resolution plus Zebra pattern video level indicator and color bar generator
- Quick-start recording - takes only 0.5 seconds to go from REC PAUSE to REC MODE for immediate recording in the field
- Built-in 8mm Time Code generator records absolute addresses. (Either non-drop frame or drop frame mode may be selected.) Furthermore the EVW-300 incorporates a variety of time code features such as Time Code PRESET/RESET, REC RUN/FREE RUN and User Bits.
- A variety of automatic adjustment functions for different lighting conditions are incorporated into the EVW-300:
  - ATW (Auto Trace White Balance) - when ATW is turned on optimum white balance is always ensured during recording, even for changes in color temperature. Conventional white balance adjustment is still provided with the Auto White Balance.
  - AGC (Automatic Gain Control) - in addition to manual Gain Up AGC provides linear gain up in the range of 0 dB to 18 dB.
  - Intelligent Auto Iris - for situations where the lighting between subject and background is different (subject is underexposed) the Intelligent Auto Iris automatically examines the scene and adjusts the lens iris for proper exposure.
- Selectable Gain-up from 1 dB to 18 dB in 1 dB steps for Mid & High positions.
- Clear Scan function - provides a variety of selection of shutter speeds ranging from 60-200 Hz allowing recording of almost any computer display without flicker.
- Compact, lightweight (12 lbs with NP-1B) ergonomic design provides well balanced and extremely comfortable operation.

## Panasonic

Broadcast & Television Systems

NEW!

### AG-DP800 SUPERCAM S-VHS FIT 3-CCD Digital Signal Processing Camcorder



- Three high-density 380,000 pixel CCDs with half-pitch pixel offset to achieve over 700 lines of horizontal resolution, and a S/N ratio exceeding 60dB. Remarkable sensitivity of f8 at 2000 lux results in simply extraordinary image quality. Additionally the Frame Interline Transfer (FIT) CCDs minimize vertical smear, so you maintain impressive picture quality even in very bright illumination.
- Uses advanced digital signal processing circuitry which provides four valuable benefits.
  - 1) Consistently reliable up-to-spec performance.
  - 2) Fine adjustment of a wide range of parameters.
  - 3) Memory storage and instant recall of specific settings.
  - 4) More flexible and higher quality image processing, as well as easier maintenance.

- Some of the DSP circuits and their functions:
  - CHROMA DETAIL - This function compensates for poor resolution in the high chroma areas of the picture.
  - DARK DETAIL - Determines optimum degree of contour enhancement in dark areas to deliver crisp, natural-looking images
  - HIGHLIGHT COMPRESSION - Expands the dynamic range of the highlighted areas and prevents halation. The highlight compression circuit allows a wide dynamic range producing detailed images even against bright backlight or daylight.
  - FLARE CORRECTION CIRCUIT - Compensates for unsteady black caused by light or by a subject's movements.
- Six Scene File modes. There are two user modes for custom digital parameter settings including Horizontal Detail, Vertical Detail, Chroma and Dark Detail, and Color Correction. The four preset modes are normal, fluorescent, special and sparkling.
- In addition to regular AGC (Automatic Gain Control), Supercam has a Super High Gain mode. At F1.4 this enables shooting under illumination as low as 2 lux while retaining detail and color balance.
- Synchro Scan function allows flicker-free shooting of computer monitors. Electronic shutter increments can be set variably from 1/61 seconds to 1/253 of a second.
- Built-in internal time code generator lets you record with SMPTE LTC/VITC (Longitudinal/Vertical Interval) time code
- 26-pin connector for direct signal output from camera section for easy backups using 2nd VCR equipped w/26-pin connector.
- Two hi-fi stereo audio channels with a dynamic range of 80 dB, as well as two linear audio channels with Dolby NR. Normal/Hi-Fi recording is selectable and the levels of all four channels are controllable. Uses XLR connectors to further ensure high-quality sound.
- Phantom power can be supplied to optional microphone. Power can be switched off to prevent battery drain when not in use.



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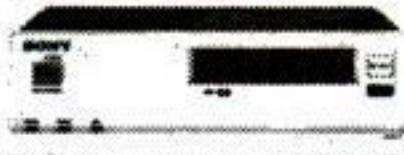
## SONY VISCA

### CI-1000 Vbox Computer/Video Interface

The Vbox computer/video interface from Sony provides the key to integrating camcorders, VCRs and even monitors into the personal computer environment. With the Vbox interface, you can use software that incorporates the "VISCA" protocol to control major functions of camcorders and VCR's that include Sony Control L. You can also control Sony A/V selectors and a limited number of functions on Sony monitors and TVs that have a "Control S" port. With software that incorporates VISCA the Vbox interface provides direct and more accurate control over millions of Sony video machines connected to your computer. Now you can search for and identify specific video footage, then using a video encoder board integrate your full motion video into multimedia presentations. Additionally you can use the Vbox as a presentation tool. Up to 7 Vbox units can be daisy-chained and connected to a computer through a single serial port allowing multiple video devices to be cued and controlled during a multimedia presentation.

### CVD-1000 Vdeck Hi-8 Computer VCR

Computer-controlled Hi-8 player/recorder. You connect the Vdeck to the serial port of your computer and then, using software that incorporates Sony's VISCA Protocol you will enter a new age of machine control. With the Vdeck and VISCA software you can seamlessly integrate audio, video, text, and graphics to create polished in-house video for training, product demonstrations, and corporate communications.



- Uses Hi-8 format which delivers over 400 lines of horizontal resolution in record and playback modes.
- Records Sony RC Time Code to any 8mm or Hi-8 tape plus it can dub RC Time Code to any existing tape.
- Not only does it read RC Time Code but also Sony Professional 8mm Time Code.
- With RC Time Code you can search for specific frames of video. The Vdeck reads RC Time Code even in fast forward or reverse so you don't have to switch to playback mode to read the Time Code. This allows for even faster and more convenient search of scenes.
- Has AFM Hi-Fi stereo plus a PCM digital audio track. You can use the PCM track to dub digital audio background music or high fidelity narration.
- Has 3 video inputs (S-Video, 2-composite) and 2 stereo audio inputs. The Vdeck features a built-in switcher for transparent integration of multiple audio and video sources.
- Built-in microphone minijack allows connection of a mic to the Vdeck letting you add narration to your presentations.

- Microphone/Audio Mixer - The Vdeck lets you mix your audio and microphone sources onto the AFM and/or PCM tracks while recording.
- Built-in fader lets you fade audio, video or colors during playback to give your presentations a more professional look. You can also fade live video. Create special effects by fading color to black & white (or vice versa). Fades can be preserved by recording onto a second VCR.
- You can write or search for index markers, a feature found on most Sony 8mm camcorders and VCRs.
- The Vdeck can read and write data code, allowing date and time information to be stored on the tape as data. Moreover it's the first video product that lets you search for a specific date and time on your tape.
- Includes RM-S1000 wireless remote commander designed for stand-alone presentation use, putting the control in your hands. Use cue and review modes to rapidly scan the contents of your tape. Or, use the index buttons to quickly and easily skip to specific segments on a tape that has index markers.



### PC-Based VISCA Software

EzV2 is the powerful and easy to use VISCA network controller and editing program for Windows. EzV2 offers point and click control of up to seven media devices on a VISCA network. You can build an A/B roll editing system using any switcher with a PI input. You can use an NTSC encoder and Windows graphics or presentation program for first generation titling, graphics, and digital video recording. With a sound card and EzV2, you can incorporate digitized sound, MIDI, and CD audio in your video. EzV2 provides the key to a complete desktop video production system for Windows.

#### General

- A-B, B-A roll editing control with GPI trigger
- Adjustments for pre-roll and edit-out
- Edit in Play, Still, Slow, 1.2 Reverse, or Fast 1 modes
- Supports all fade in/out Vdeck effects with manual override
- ± 2 frames accuracy
- System preferences file

#### Edit Control

- Audio and video line input select
- Audio channel and output level select
- Use with A/V switchers, sound cards, video-in-a-window, NTSC encoders

#### Auto Editor

- Records video clips from source decks to a record deck with manual and automatic logging of edits
- Assemble, A/V insert, video insert, frame record (4 frames), or PCM audio insert recording
- AutoEdit Controls - Single line, range and batch assembly of edit list file up to 999 entries with preview

#### Edit List File Management

- Export, Insert, Print EDL text files
- Reel description and number field-pause on reel change
- Work print dub offset for A/B decks
- Viewer for up to 20 edits; cut, copy, and paste EDL entries; clip log library
- Clip length display, running total, total EDL length

## NEW! EVO-9720

### Hi8 Dual Desktop Editing Machine

#### BUILT-IN EDITING CAPABILITIES

- The EVO-9720 provides two ways for assemble editing when using the supplied RM-E 9720:
  - Quick-Edit - By simply pressing the EDIT button at the desired point on the source tape, pressing END at the out-point and repeating the process, a program is easily assembled, segment-by-segment on the master tape.
  - Program Edit - assemble video segments that are not adjacent to one another on the original source tape. The EVO-9720 can memorize up to 99 program events and realizes automatic sequential editing of pre-assigned scenes. To change a certain event in the program, simply recall the event and modify as desired. The editing list of the programmed time code data can be stored in the data area of the original source tape. The data can also be recalled, added, inserted or deleted as desired.
- Insert Editing - The EVO-9720 provides separate editing of the video and audio signals.
- Using the video insertion function, video and AFM audio segments can be edited into an existing PCM (Pulse Code Modulation) digital sound track. To verify the edit, a simulated edit can be monitored by pressing the PREVIEW button before the edit is actually done.
- The EVO-9720 allows audio dubbing on the PCM tracks. Background music or commentary can be added or inserted into the PCM sound track. During editing, audio from an external microphone can be mixed with the original audio from a player or from LINE IN and recorded on both the PCM and AFM audio tracks.
- Incorporates a digital field memory, allowing noiseless 1/5 normal speed slow motion pictures and a clear freeze picture to be played back during editing. This makes it possible to create a program with special effects.
- Has a built-in 8mm time code generator and reader. When using a tape without time code, you can easily stripe time code by simply pressing the Time Code Write button. (Post striping of 8mm time code will not affect any of the video and audio signals) Can also read RC (Re-writable Consumer) time code.



#### SUPERIOR PICTURE QUALITY

- The player portion of the EVO-9720 employs a digital noise reducer for luminance and chrominance signals, providing superior picture quality. Noise reduction levels are selectable from an on-screen display in accordance with picture conditions. CNR (Chrominance Noise Reduction) offers High, Middle, Low, and Off positions. YNR (Luminance Noise Reduction) offers High, Middle, Low, Very Low and Off positions. Jitter and skew are eliminated at the same time to give clear, stable pictures.

#### A/B ROLL EXPANSION CAPABILITY

- When you've outgrown the cuts-only functionality of the machine, the EVO-9720 lends itself to A/B roll expansion capability. Both the player and recorder have RS-232 serial ports that allow for external control. They can be directly connected as Source A and B to an external computer and/or the Sony FXE-100 Video Editing System.
- To further allow configuration into an A/B roll system there are external sync input terminals for both the player and recorder. When the external sync mode is set to Auto, the EVO-9720 synchronizes itself with the incoming reference signal.

#### ADDITIONAL FEATURES

- To provide for smoother transitions from scene to scene, the EVO-9720 has a video fader. Black or white fade can be selected as well as a duration time of 0.5 or 2 seconds.
- There is a GPI (General Purpose Interface) output with timing adjustment for controlling external devices. External devices like the Video Toaster or Character Generators can be controlled. GPI timing of between 00 and 60 frames is selectable.
- The EVO-9720 incorporates both PCM (Pulse Code Modulation) stereo and AFM (Audio Frequency Modulation) stereo recording for superb sound quality. PCM audio can be inserted or re-recorded for audio only edits in the Audio Insert mode.

## VIDEONICS

### TM-2000 VIDEO TITLEMAKER

The TM-2000 Video Titrer is a technological breakthrough in video character generators. It delivers high-resolution titles in over a million colors with over 90 font/size combinations and 27 styles. It holds 8000 characters on hundreds of pages. Its full keyboard supports special characters. TM-2000 Video Titrer has many advanced features, including patterns, see-through video effects, multi-direction scroll and crawl, fades and wipes, and much more.



- High resolution titles: 720 x 480
- Over 90 font and size combinations
- Over a million colors — apply separately to letters, outline/shadow, background and border.
- 20 special effects (fades and wipes), 8 speeds.
- Four-direction scroll and crawl (8 speeds). Scroll in one direction, hold, scroll out another direction.
- Superimpose (genlock): Title over video, or use video for letters, outlines, or borders
- Each line can use a different font, size, and style and different colors for letter, outline and shadow.
- Drop shadow, outline, 3 weights, variable letter spacing
- Broadcast quality video
- 32 rainbow & pixel patterns, including animated patterns, for background, letters, outline/shadow, & borders.
- Background video mix: Mix colors or patterns with video for see-through or tinted-video effects.
- Multiple play modes: Play a pre-arranged program with different settings for each page; play pages manually (slide show); play a sequence repeatedly (video billboard); play one page.
- Full keyboard includes special and foreign characters such as I, @, #, \$, etc. Special characters are marked on keyboard.
- S-Video & composite video in & out.
- GPI input allows remote trigger of titles from external controller.
- 8000 character memory, hundreds of pages.

### MX-1 Digital Video Mixer

Complete production studio in one unit. The Digital Video Mixer accepts 1 to 4 video sources. Switch between them with a single button & choose from a huge variety of effects - fades, wipes, slides, dissolves, zooms, picture-in-picture, picture flips, luminance and chroma keys, and more. Apply digital effects to any input, including mosaic, strobe, freeze frame, solarization, negative, color inverse, zoom, filter, and more.

- Digital synchronizer mixes video images from virtually any two sources (VCRs, cameras, live feeds, etc.).
- Reduced view of all 4 video inputs on "preview" monitor shows action on all sources without the need to buy five monitors. The same monitor contains the on-screen control used to select effects, speeds, etc.
- Most advanced technology to achieve broadcast quality specifications. Uses the same digital video conversion standard used in broadcast studios. It meets the RS-170A standard and corrects non-standard video signals to RS-170A.
- S-Video and composite video inputs on all four channels and on output. Use all S-Video, all composite, or any combination.
- TBC (Time Base Corrector) synchronizes 2 video sources to allow dissolves and transitions. It locks the new signal to a precision timebase. The TBC is a true dual-field corrector with full broadcast resolution. All video sources are synchronized and corrected, removing sync jitter, glitches between frames. All effects are rock-solid, even if the sources are not.
- Built-in color generator creates solid color backgrounds and colored wipe edges. With "Compose" feature, you can build a moving video image from solid color rectangles, lines, and borders, captured video still images, and moving video frames. Transition between any source and the composed image.
- Shoot an image against a solid color background and replace the background area with another image (the way weather maps are placed behind the forecaster on television).
- Over 200 effects, including fade, wipes, slides, dissolve (mix), zoom, picture-in-picture, picture flip, luminance & chroma key, superimpose, mosaic, strobe, freeze frame, strobe, posterization (paint), solarization, negative, color inverse, zoom.
- Mix or fade audio with video transitions or independently.
- Sequencer memorizes and repeats user actions automatically.
- Transitions can be performed using the "take bar," or automatically, at any of nine speeds. The unit can memorize a sequence of actions and repeat them for you, on cue. The GPI interface allows external controllers to trigger transitions.

## NEWTek VIDEO TOASTER 4000



#### Production Switcher

The Video Toaster Switcher is a broadcast quality production switcher which lets you perform cuts, fades, dissolves, advanced digital effects, key and color effects between any of 7 sources including 4 video inputs, two true-color high resolution frame buffers and a background matte generator. A separate overlay channel gives you the ability to key images or live video over the switcher during transitions.

#### Additional Features:

- 2 video outputs (Program and Preview)
- Preview output lets you compose the next camera shot or frame buffer prior to performing the transition
- 256 level adjustable luminance key
- Automatic or manual (T-bar) control of transitions
- Animated wipe patterns such as page tearing, spray paint, windshield wiper, heart, clock, iris, spiral and many more
- Organic transitions such as clouds, spilling paint, pouring water, smoke, fire, shattering glass.

#### Luminance Keyer

The Video Toaster's integrated luminance key technology gives you the ability to superimpose a weatherman over a map, live video or still graphics. Luminance keying also works in conjunction with many Toaster Digital Effects to make text or logos fly in over another video source. Text created in ToasterCG uses built-in automatic keying to deliver titles crisply rendered over any video source, even with transparent drop shadows.

#### Frame Grabber/Frame Store

The Toaster can grab and save a full frame (in 16.8 million colors) and has sophisticated motion removal algorithms to provide a rock-solid freeze frame. These frames may then be loaded into "ToasterPaint" or "LightWave 3D" for further manipulation. Up to 1000 frames may be saved on each frame store device (depending on available storage space). Stored frames can be loaded and displayed in the frame buffers in as short as 1/5 of a second from RAM or 3 seconds from hard drive. These frames can also be used as inputs to the switcher for transitions and digital effects.

#### ChromaFX Color Processor

ChromaFX is a sophisticated real-time color processor that gives you complete control of all aspects of the brightness, contrast and color of your video. It can alter video with color negatives, day for night, sepia tone, monochrome, solarization, posterization, color vignettes, and other totally unique effects such as Nuke, Chrome, Gold, Zebra, and more. ChromaFX also gives you the power to create your own custom color effects from subtle lighting changes or tints to blazing psychedelic effects that will wake up your audience.

#### Digital Video Effects

The Toaster has the processing power to manipulate live broadcast video in real time, and perform hundreds of network-quality digital video effects as easily as clicking the mouse and sliding the T-Bar. There are effects for weddings, birthdays, sales, music videos, public affair messages, etc. There are even sound effects. Among the effects which are included with the Video Toaster are:

- |           |         |              |                |
|-----------|---------|--------------|----------------|
| Page Peel | Tumble  | Zoom         | Cube Mapping   |
| Fire      | Smoke   | Pour         | Sphere Mapping |
| Push Off  | Push On | Slats        | Trajectories   |
| Slide     | Shatter | Puzzle       | Analog Trails  |
| Dissolve  | Mirrors | Mosaic Tiles | Digital Trails |

#### Character Generator

ToasterCG creates YIQ-encoded, 35ns (nanoseconds) high-resolution titles. ToasterCG makes adding text to your presentations simple. Among the many powerful tools included are:

- Giant library of more than 250 PostScript fonts
- Can size fonts from 10 lines to 400 lines tall
- Variable outline and shadows
- Variable-speed crawling and scrolling of text
- Easily adjust color, shadow type, outline style and font selection on a line, word, or character-by-character basis

#### ToasterPaint

Everything you need to create or alter true-color images tailor-made for your presentations is included in an uncluttered friendly interface. ToasterPaint makes importing and modifying files from the CG and frame grabber easy. It also gives you the capability to merge images captured in the Toaster's high quality digital still store or retouch those images with incredible realism.

#### Dual Frame Buffers/Genlock

These are 24 bit (16.8 million colors) frame buffers with composite output that meets the most stringent requirements for broadcast video. Because there are two frame buffers, one can be loading while the other is shown on screen for seamless live presentations. Toaster effects can be done between live video and either buffer, as well as between the buffers themselves.

#### LightWave 3D

#### The Ultimate 3D Rendering and Animation System for Broadcast Graphics

LightWave 3D offers all the high-end features you need to produce true network-quality graphics. Model, render, and animate videos in full broadcast resolution and 16.8 million colors. Everything from flying logos, scientific visualization and the most sophisticated effects seen on broadcast television are now on your desktop.

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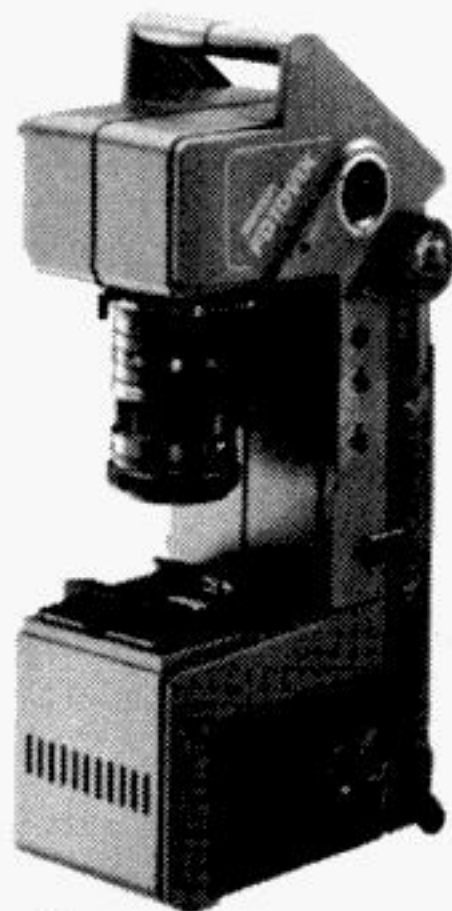
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## TAMRON FOTOVIX FILM VIDEO PROCESSOR



### Applications:

- Film can be stored by recording on videotape using a VCR.
- Film can be analyzed without having to be printed, thereby saving you money.
- Important elements of a picture can be carefully inspected.
- Replace overhead, opaque and slide projectors with enjoyable viewing on your TV.
- Schools, Corporations and law enforcement can use Fotovix as an audiovisual aid.
- Film retrieval system for hospitals, libraries, real estate, etc.
- Designers and painters can use FOTOVIX to create images

## FOTOVIX III-S

- Manual 3X Power Zoom Lens
- S-Video out delivers over 400 lines resolution
- Automatic white balance
- Dynamic cropping and magnification of any part of the picture you want.
- Negative/positive conversion switch.
- Exclusively for 35mm slide or negative transfer.
- Color prints and live scenes can be reproduced on the TV screen using the FOTOVIX just like using a video camera.
- Still pictures can be recorded by connecting the FOTOVIX to a VCR.
- Free rotation of vertical and horizontal images.
- Turn daylight scenes into sunsets.
- Minimum space required, fits neatly on a desk or adjacent to your video equipment.

**\$869<sup>00</sup>**

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- Same exact features as Fotovix III-S without S-Video

**ONLY \$499<sup>00</sup>**

## FOTOVIX II-XS

- S-Video out delivers over 400 lines resolution
- 1/2" CCD 410,000 Pixels
- Auto 6:1 Motorized Zoom lens
- Automatic and manual override of iris and white balance
- Negative or positive film images can be reproduced instantly on the TV screen
- Dynamic cropping of a chosen area can be done by zooming up to six times
- Pictures can always be shown upright, thanks to the vertical horizontal rotation
- All size films 35mm, 120, 4x5 and 8x10 can be viewed and recorded.
- Auto Gain-up switch
- Negative positive conversion switch
- Can be used to capture existing slide and negatives on any computer system.
- Store up to 1,500 slides on a 2 hr. video tape.
- Color balance control – enhances each of the primary colors (red, green, blue) will help a weak negative or slide. Also great for special effects like turning a daylight scene into a sunset.
- Color saturation control – saturation level can be controlled for optimum intensity separate from the hue control. You can even create a B&W image from the original. Plus, by using in combination with color balance can create classic sepia tone images.

**\$1899<sup>00</sup>**

## Digital Vision ComputerEyes Pro

### For PC:

- Digitizes (captures) composite and S-Video inputs in 1.5 to 24 seconds.
- Provides full 24-bit (16.7 million colors) image capture with 640 x 480 resolution. Allows accurate on-the-fly reduction to 256 colors. Also provides smooth 8-bit (256 shades) gray scale capture.
- Continually-updating preview mode on VGA monitor to frame and focus subject.
- Supports all common image file formats: Paintbrush PCX, Targa TGA, GIF, DeluxePaint, Splash, etc.
- Includes DOS card and Windows control software for brightness, contrast and colors.

### For Macintosh:

- Single board plugs into any NUBUS slot.
- Digitizes (captures) composite and S-Video inputs in 6 or 24 seconds.
- Full 24-bit (16.7 million colors) or 8-bit b/w (256 shades) image capture
- Easy-to-use image preview window.
- Adjustments include brightness, contrast and color.
- Supports standard color and b/w file formats, including 1-bit, 8-bit and 24-bit PICT, TIFF, and MacPaint formats.
- Also includes Adobe PhotoShop plug-in.

## ComputerEyes / RT The Ultimate in Real-Time Capture

### For PC:

- Real-time 1/30 of a second frame grab allows moving images to be captured with no distortion.
- Captures full 24-bit with reduction to 8-bit 256 color or grey-scale modes. Capture resolution is 512 x 512 pixels.
- Display styles: Color, dithered color, false color, true grey dithered and high contrast.
- Supports all common file formats including PCX, TGA, GIF, JPEG, TIFF, etc.
- Animation files saved as AutoDesk FLI, IBM, MOO, SNP and Video for Windows AVI. Sound can be simultaneously captured and saved as SoundBlaster Voc.
- Includes DOS and Windows control software for brightness, contrast and color.

### For Macintosh:

- SCSI device compatible with any Macintosh— easily moveable from one Mac to another.
- Fast 1/30 of a second full screen frame grab of composite or studio inputs.
- Capture resolution 640 x 480 pixels with 24-bit (16.7 million color) or 8-bit grey-scale or color capture.
- On-screen live action preview in a window.
- Adjustments include brightness, contrast and colors, before and after capture.
- Supports standard color and b/w file formats including 1-bit, 8-bit and 24-bit PICT, TIFF, and MacPaint
- Has full Quick Time support, including options for capture size, speed, and frames. Also includes Adobe PhotoShop plug-in.



The Truevision TARGA+ series of videographics boards brings professional quality video capabilities to your PC. They provide all the tools needed to create dazzling presentations, promotional video, product demonstrations, training videos. The Targa+ series let you use your PC to capture and display broadcast-quality video in real-time, create photorealistic images, and combine and manipulate video and graphics.

**TARGA+ 16 - 512K High Speed VRAM • TARGA+ 16/32 - 1MB High Speed VRAM • TARGA+ 64 - 2MB High Speed VRAM .....CALL**

- All TARGA+ models offer selectable S-Video, composite and RGB input; simultaneous S-Video, composite and RGB output; VGA pass-through and overlay, interlaced and non-interlaced modes, advanced genlock, image capture and hardware pan and zoom. With Truevision's "Mixer chip", the TARGA+ offers additional features such as overlay, blending and mixing of live and still video images as well as built-in chroma key support.
- Digital Linear keying - create blended overlays of graphics on top of video using the TARGA+ built-in alpha channel and with any of 256 levels of transparency. Can also fade to any of 256 colors and cross-fade two 16-bit/pixel images over a video source.

- Digital Chroma Keyer - Lets you overlay a live video source against a computer generated background. You can achieve effects similar to TV news and weather graphics where the weatherman is superimposed over animated graphics. The advanced circuitry even recognizes and maintains shadows for utmost realism.
- Provides 1, 2, 4 or 8x zoom and smooth panning plus allows video capture in the zoom mode.
- VGA pass-through and overlay features allow overlay of TARGA+ text or graphics on the non-interlaced output of the TARGA+. Choosing VGA or TARGA mode is software selectable which creates a single monitor solution.

## VIDEOMAKER +

### Control Your TARGA + Video Productions With Ease

Truevision brings incredible video production capabilities to your PC with VideoMaker+ and the Truevision TARGA+ series. VideoMaker+ turns your VGA monitor into a video production switcher. Through the well-designed interface, you harness all the advanced video production capabilities resident on the TARGA+ graphics engine. With a TARGA+ and VideoMaker+, you can turn your PC into a professional video production suite. You can record the output on videotape for promotional use.

- Switcher sets up your buffers for still stores or video feeds. Then the T-bar lets you control transitions between the buffers. You can also access live video effects such as mix, motion blur and strobe from the Switcher as you record.
- Keyer controls matters, overlay and luminance keying for merging graphics over video or video over graphics. Realistic special effects and professional anti-aliasing of text over video are easily performed with this module.

- Sequencer establishes your edit decision list for the production, and can also be saved. Each event is logged and attributed with a duration, function and image name where appropriate.
- Solarize lets you create colorful manipulations on live video or images, with set levels or in real-time. Effects can also be saved to memory.
- Preview lets you see images to be either buffer, or grab images from a live source.

**Videomaker+ software comes bundled with any TARGA+ board!**

## Desktop Video Production System

**Truevision VideoVGA 16 (Overlay)  
Curtain Call (Paint) • Animation Works (2-D Animation)  
Video Director (Editing) • Digital Graphics Library (Images)**

In one bundle you have the hardware and software for the complete PC production system. Everything you need for character generation, paint, editing, animation, presentation and even a professional library of quality pre-made graphic images.

### Truevision VideoVGA 16

#### Features:

- Incorporates latest on-board VGA technology so it serves as your primary display board making it a single card solution and eliminates a slot-consuming VGA card.
- 3rd generation encoding technology lets you output and record any MS-DOS or Windows VGA applications to tape.
- Offers resolution at 16 bit/pixel providing resolution up to 800 x 600 x 32,768 colors or 1024 x 768 x 256 colors. NTSC recordable resolution is 640 x 480 x 32,768 colors.
- Allows "on the fly" setting of color keying and graphics overlay within most Windows programs via the Windows control panel utility.
- Easy to use "hot keys" allowing video overlay to be turned on within Windows software programs like Autodesk Animator and Animator Pro.

### Gold Disk Animation Works

- Harnesses multimedia to give you the power to present, communicate, sell, train, and educate. Comes with a library of pre-made clip animations, backgrounds, sounds and music, so you can get started right away. To create your own animated graphics and backgrounds a full set of paint tools is included.

### Gold Disk Video Director

- Video Director turns your PC, camcorder, and VCR into a complete video editing system. Just by pointing and clicking it turns hours of footage into well organized, entertaining and informative tapes for home, industrial training, marketing and sales.

### Digital Works' Graphics Library

A premier five disk collection of the hottest graphic images. These images are in PCX format and can be used within both Curtain Call and Animation Works Interactive. Each image will help provide a unique and highly professional flair to your production

### Zuma Group Curtain Call

- Curtain Call is a complete software solution for PC-based multimedia production. Its many features, ease of use, and professional results make it a must have for anyone using a PC for multimedia or video production.

**VGA 16 PRODUCTION SYSTEM ONLY \$895**

## Canon

### RC-360 Still Video Camera

#### Features:

- 1/2" CCD with 260,000 pixels records and plays back 400 lines of horizontal resolution.
- Built-in 9.5mm (equivalent to 50mm in 35mm photo format) focuses from 3 ft. to infinity.
- Macro mode allows focus down to 10 inches.
- Built-in flash automatically fires in low light levels.
- Four shooting modes – single, self-timer, continuous and interval. Record one image at a time, with a 10 second delay, continuously at 3 images per second or at preset intervals.
- Can record date, time and track number.
- Images can be played back one at a time, continuously, or at 3.5 second intervals in forward and reverse.
- Erase function makes it possible to erase an entire disk or delete images one at a time.
- Optional FA-C26 film adapter may be attached to the camera to capture images from 35mm slides or negatives.

### RC-570

### Still Video Camera



#### Features:

- 1/2" CCD with 410,000 pixels records in the frame mode razor sharp images with 450 lines of horizontal resolution
- Built-in 3:1 continuous zoom lens. The 8-24mm lens is equivalent in 35mm format to a 43-130mm zoom. For interior shooting there is an optional wide angle lens which gives you an equivalent 28mm lens.
- The RC-570 functions as still video player and recorder (No need to buy any other components). It can record still images from any video source such as camcorders, VCR, TV, and (if you have an encoder board) from a PC. It can also play back to a monitor TV or VCR.
- If your PC is properly equipped use the RC-570 as import/export device. For eg. send your video floppy disk images into your PC for manipulation and then re-record them to floppy disk (video).
- Optional Canon FA-C57 film adapter lets you copy slides or negatives directly to floppy disk.
- Interval shooting with preset intervals of from 1 to 99 minutes. Interval playback lets you playback images automatically at an interval of 4 seconds per image.
- Record in field or frame modes. Up to 50 images per disc in field mode. 25 images in frame mode when higher resolution is called for.
- Continuous shooting of 2.5 images per second.
- Automatic recording for track number year, month, day, hour and minute.
- Built-in flash can also be used during daylight shooting to fill in backlit shooting situations for better over-all exposure balance.
- Optional FB-C57 flash bracket for attaching Canon 430 EZ flash when extra illumination is needed.
- Edit out images you don't want by simply erasing them. The Auto Edit function fills in the empty tracks while maintaining those left in the order you shot them.

## SONY

### MVC-7000 3-CCD Still Video Camera



The MVC-7000 is a third generation Sony still video camera that bridges the gap between conventional film photography and electronic video imaging. Equipped with three HyperHAD CCDs, it is capable of very high quality video output, or it can record high resolution images to industry standard 2" video floppy disks. There are five optional lenses to fit various applications, plus an optional lens adapter allows dozens of Nikon and Canon 35mm lenses to be used. The MVC-7000 is the perfect visual communication tool for professionals in fields from law enforcement, photo-journalism, advertising, design or desktop publishing. In fact, it is ideal for almost any field that requires instant delivery of high quality still images.

### OPTIONAL ACCESSORIES:

MCL-05H	.....5mm W/A Lens
MCL-06T	.....6.5mm W/A Lens
MCL-710H	.....10:1 Zoom w/Mac
MCL-806H	.....6:1 Zoom Lens
MCL-913T	.....13:1 TeleZoom w/Macro
MCL-200N	.....Nik. Lens Adap.
MCL-300C	.....Canon Lens Adapter
ACV-55	.....AC Adapter/Battery Charger (charges 2 NP-80H batt. at once)
EBP-6	.....Case for NP-1A bat
LCM-5000	.....Soft Carrying Case
MFL-36	.....Electronic Flash
MKA-7	.....Camera Output Adapter
RM-S7	.....Remote Control unit
NP-80D	.....2700 AMH Rch. Bat.

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### VIDEO PRINTERS

## Panasonic

Broadcast & Television Systems

### AG-EP60 Color Video Printer



The AG-EP60 provides outstanding color quality using 256 gradations each of yellow, magenta and cyan to print nearly 16,780,000 different color tones. Advanced circuitry optimizes picture sharpness, and proprietary Adaptive Contrast technology enables outstanding accuracy in reproducing skin tones. Lets you make on the spot high quality color prints from your TV, VCR, computer or camcorder.

#### Features:

- **Multipicture Print** - This function gives you prints divided into 4, 9, 16 or 25 squares - with the capability of reproducing a different image in each square.
- **Strobe Print** - This function prints consecutive images to capture movement in sequence dividing the print into 4, 9, 16, or 25 squares.
- **Dual Print** - The Dual Print function gives you one normal size print plus a 1/9th-normal size print of a different image in the bottom right hand corner.
- **Zoom Print** - You can enlarge any part of an image four times and print the enlarged detail.
- **Card-sized (Split) Print** - This Split Print function divides the print down the center for two duplicate card-sized prints. This can also be used to crop landscape format shots into the portrait format.
- **Wireless Remote Control** - With the wireless remote control you can control all basic operations - including print mode selection - without touching the AG-EP60.
- **Parallel Control Port** - The 14-pin parallel connector maintains compatibility with many existing 14-pin parallel controllers. This makes it easy to integrate the AG-EP60 into wired control type systems.
- **Versatile System Connectivity** - The multiple connection facilities of the AG-EP60 include composite BNC, analog RGB and S-Video inputs for crystal-clear image reproduction from a variety of sources.
- **Superimpose** - Using the AG-EP60 with the optional VW-C65 Character Generator lets you add titles to your prints.
- **Picture adjustment controls** for sharpness, brightness, tint and color.

### NEW! AG-EP80 Color Video Printer



The AG-EP80 is a color video printer that creates high quality prints from a variety of video sources. It features state-of-the-art technology to deliver prints with outstanding picture sharpness, vivid colors, and accurate skin tones. In addition to its superb picture quality, the AG-EP80 has a host of special print modes that make it a valuable tool for business, security, law enforcement, and educational applications. With the addition of the optional foot pedal or thumb trigger, it is absolutely ideal for medical and dental applications.

### AG-810 Still Video Player/Recorder



The AG-810 packs an enormous communications punch yet in an easy-to-use, compact video format. With the AG-810 you can record up to 50 color pictures on a single 2" floppy disk, and use any TV set or monitor to present high-resolution color stills. The metal particle formulation of the disks provides extremely detailed, high-resolution color pictures. Any standard NTSC video signal can be used to record an image on the AG-810, be it from a video camera, camcorder, VCR, or cable/broadcast TV signal.

#### Features:

- A video picture "frame" on your TV screen is made up of two "fields". The switchable Frame/Field recording capability lets you record each picture as a field or as a frame. You can record up to 25 high-quality frames, or as many as 50 sharp, clear field pictures on a single disk.
- You can mix field pictures and frame pictures on the same disk, and the AG-810 automatically plays them back in the appropriate mode.
- The AG-810 offers you the convenience of checking a picture automatically, as soon as you've recorded it.
- The AG-810 will play back your entire video "slide show" automatically, one picture at a time. Each picture will be displayed for about 4 seconds. Or, you can use the optional Wireless Remote Control Unit (AG-A80) to set the pause time from 1 to 8 seconds.
- You can set the AG-810 to cycle through all the pictures on a disk for continuous play. To protect the disk, playback stops automatically after about 12 hours.
- Dual video outputs/S-Video output let you present a picture on up to three screens at once.

## Nikon LS-10 Coolscan

### Compact 35mm Slide Scanner

The new Nikon Coolscan 35mm Slide Scanner provides a state-of-the-art solution to digital imaging. With its combination of optical definition, color sensitivity, efficiency, economics and reliability - it sets the new standard for quality and value in desktop film scanners.

- Achieves high res. scans up to 2700 dpi (dots/inch).
- Simply insert a 35mm slide or negative, select a resolution up to 2700 dpi and Coolscan does the rest.
- The Coolscan scans any 35mm film - slides and negatives, black & white and color, producing images with amazing detail and superb image quality. These images can then be used to produce everything from color comps to true four-color separations, making the Coolscan perfect for all your desktop publishing, presentation graphics, and multimedia applications.
- Unlike traditional scanners which rely on fluorescent or tungsten illumination and generate large amounts of heat, Coolscan operates on a patented solid-state, LED illumination. LED technology has several benefits: the light source is expected to last for the lifetime of the scanner, negligible warm-up time, and no variation in the light source over time (which means you don't have to recalibrate the scanner).
- Coolscan's patented solid-state illumination technology also makes it exceptionally compact and quiet with very low power consumption.
- Mounted slides pop straight into the scanner, and the Coolscan comes with a filmstrip holder for loading unmounted film. Filmstrip length is up to six frames.
- Provides real focus control, a feature lacking on many scanners. You can adjust the focus with a thumbwheel located on the Coolscan.

#### TWO MODELS AVAILABLE:

- **INTERNAL** unit which mounts into available half-height disk slot (specify Mac or PC) .....Call
- **EXTERNAL** lightweight, portable unit (specify Mac or PC) .....Call



## Kodak DCS-200

### Professional Digital Camera

The Kodak DCS-200 Digital Camera moves you into the new era of high-resolution digital imaging. Its megapixel sensor lets you capture crisp, high-resolution digital images that are ready for immediate downloading to your computer. You'll then be able to instantly view, store, manipulate and transmit your images. The Kodak DCS-200 sets the standard for digital imaging quality at an affordable price.

#### Applications:

- Dramatically cut the turnaround time for catalogs, point-of-purchase displays, sales flyers, newsletters etc.
- For photojournalists provides the speed, efficiency and economics of digital imaging and delivers the high quality that magazines and newspapers demand.
- Provides high quality digital image capture to microscopy and scientific images. Images can then be processed by computer for analysis and quantification with maximum accuracy.
- For law enforcement the DCS-200 is ideally suited for investigative and crime scene documentation. No more spending valuable time and resources on film processing and scanning.

#### Features:

- Captures 24-bit digital images with 1.5 million pixels of resolution in three seconds
- Exposure Indexes (EI) equivalent to film speeds of 50-400 ASA (color) and 100-800 ASA (B&W)
- Uses an unmodified Nikon 8008s body with all its familiar features like auto exposure, ultra-fast autofocus, and autowind. Plus you can use any one of over 60 Nikon lenses.
- It also includes a Nikon 28/2.8 lens which in the digital medium is equivalent to an 80mm focal length
- To download, plug into SCSI port on the camera back and load images directly to supported software on Mac or PC.
- LCD on the rear of the DCS-200 provides indicator such as battery charge level, frame count and storage capacity.



## SONY UP-D7000

### Digital Graphics Printer

The UP-D7000 is a digital color printer that reproduces near photographic quality color and black & white computer images on letter size paper and transparency material. The UP-D7000 can be effectively used in every business field where computer images play an important role, such as in design studios, advertising agencies, prepress trade shops, photography studios, newspapers and in corporate publishing, engineering, and scientific workplaces. Hardcopy prints can be used for quick review and approval, master artwork (for scan or camera), color comps, presentation overheads, or final copy for photography applications. Wherever electronics images are captured, processed, transmitted, inventoried or archived, the UP-D7000 offers the hardcopy solution and superior image quality.

- The UP-D7000 uses state-of-the-art dye transfer sublimation thermal printing. Each component dye color (yellow, magenta and cyan) provides 256 gradations, which offer over 16 million color variations. A thermal head with 1280 elements reproduces high quality output with a resolution of 163 dots per inch.
- The UP-D7000 prints a full color image on letter size paper and transparency material (8 1/2 x 11 inches / 216 x 279mm) in approx. 60 seconds. Thanks to the adoption of built-in frame memory and high torque stepping motor, the printer ensures high speed printing.
- The SCSI interface enables the UP-D7000 to directly connect to a number of computers and networks. The advanced digital processing of the UP-D7000 assures optimum image quality. One of the advantages of the SCSI interface is in its high data transmission speed (1.5 Mbyte/second). The UP-D7000 also offers SCSI

through output for cascade connection of up to seven printers from the original source.

- The following items can be controlled by the menu of the UP-D7000:
  - Print quantity (Max. 20)
  - Color adjustment of red, green, blue, dark and light. The image color can be adjusted in the UP-D7000 even after capturing the image in the built-in frame memory.
- The following items can be controlled by the commands through SCSI interface:
  - Fine adjustment of aspect ratio (±20mm longitudinally)
  - Print orientation of images
  - Print area assignment (the image can be printed out in a selected area of the paper.)
  - Data transmission method (Dot sequential of plane sequential)



### MICROTEK



### ScanMaker 35t

#### 35mm Slide & Filmstrip Scanner

Big on performance, small on price, the Microtek ScanMaker 35t is the ideal desktop solution for scanning 35mm slides and filmstrips into your Macintosh or PC. The ScanMaker 35t advances film scanning to another dimension. A dual-purpose 35mm film and filmstrip scanner, the 35t is versatile, convenient, and practical. Both affordable and portable, the ScanMaker 35t provides high resolution 24-bit color scanning that's perfect for desktop publishing. Whether scanning strips of film or individually mounted slides, every photographer, animator, and graphic designer will find the 35t ideal.

- Captures sharp, crisp images with 16.7 million colors or 256 shades of gray
- Achieves high resolution scans up to 1828 dpi (dots per inch), providing detailed image quality not normally found with an affordable desktop slide scanner
- With software interpolation achieves high resolution scans of 3600 dpi on the Mac and 7300 dpi on the PC.
- Captures an image exactly as it is positioned in the Scanner. Drop in a mounted slide and scan in either Portrait or Landscape mode. Plus, the 35t's special filmstrip holder secures and positions images for a perfect scan.
- With a footprint smaller than a sheet of paper, and weighing less than 5 lbs., the 35t is one of the most portable, practical, and cost-effective scanners anywhere.
- Macintosh version includes Adobe Photoshop LE (Limited Edition) software and easy to install, feature rich ScanMaker Plug-in 2.0 Module for Photoshop
- PC version includes Microtek's PhotoStar archiving and image management software for Windows. PhotoStar enables instant access of electronic images from a library of several thousand. Also includes Microtek's TWAIN Compliant Windows Scan Module which allows direct scanning into any image-editing, word processor, spreadsheet, database, or other application supporting the TWAIN standard.

## Mirus

### FilmPrinter turbo II



The world's fastest, easiest, most affordable way to make dazzling professional color slides.

If you need to create professional slides then you need the Mirus Film Printer turbo II. You'll be able to create your own dazzling 35mm color slides right on your desktop, in minutes, for pennies. No more hassling with service bureaus over rush charges and last-minute changes. So whether you create just a few or hundreds of slides per month, you'll be amazed at how much time and money you'll save with a turbo II.

- Output slides with image resolution up to 4K (4096 pixels across by 2732 pixels down) complete with text, photos and illustrations in under 70 seconds.
- Most mid-range film recorders produce only 24 or 33-bit color resolution; the turbo II uses 36-bit technology for dazzling color precision everytime.
- Connects to Macintosh or PC-compatible computers. You can even connect turbo II simultaneously to both Mac and a PC and a simple switch toggles between computers.
- Supports dozens of popular graphics and presentation programs on Mac and IBM platforms like PageMaker, Persuasion, Photoshop, Corel Draw, Harvard Graphics, Power Point, etc.
- Avoids accidental exposure because the camera automatically counts frames and rewinds film. Also outputs 26 exposures out of a 24 exp. roll.

#### WHO NEEDS A FILM RECORDER?

Service bureaus charge anywhere from \$4 to \$20 to create a typical slide with a 48 hour turnaround. For rush jobs (24 hours or less) you can pay up to \$60 per slide. So if you do 300 slides a year (25 per month) and are paying about the average of \$8 per slide (providing you never need a rush job) you will recoup your whole investment in under 2 years. The best part though, is that once you own a film recorder you will actually use it much more than planned and probably produce two to three times as many slides than at present.

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**212-444-6666**

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## SUNPAK 120J AutoPro BAREBULB/REFLECTOR FLASH



World's most versatile automatic barebulb/reflector flash; compact yet powerful; 150 guide number; 3 auto aperture settings plus manual override with power ratio (full to 1/16th power); powered by 4AA batteries or external high

voltage pack TR-PakIIa; bounce & swivel head; removeable two position round reflector; ideal for use by wedding, commercial, portrait or news photographers.

## 622 SUPER PRO FLASH SYSTEM

Highest output handle mount flash system — GN 200; accepts 7 different heads (standard, zoom, wide, ring, Infrared, barebulb, diffused); 7 auto aperture settings plus manual override with power ratio (full to 1/128th power); on-board battery pack or optional external high voltage packs; uses Sunpak AF & TTL modules.



## 383 SUPER

Powerful flash with bounce & swivel head, 3 auto f/stop ranges, manual with power ratio from full to 1/16 power, exposure OK lamp. Covers 35mm lens.

- Guide Number: 120
- Uses 4 AA, AC or External bat. packs
- Comes with PC Cord
- Auto Range: 2.3 - 60 feet



## SUNPAK VIDEOLIGHTS

### CZ-200AUTO

The auto sensor adjusts the output to provide the perfect blend of available light and videolight to produce natural looking videos. The zoom feature lets you match the angle of coverage to your camcorder's lens position. Uses Sony, Panasonic or JVC 6 volt camcorder batteries.



### READYLITE 20

This compact, cordless videolight weighs only 7 oz., yet it provides improved color, sharpness and image quality, even up to 20 feet away. With replaceable battery & charger.



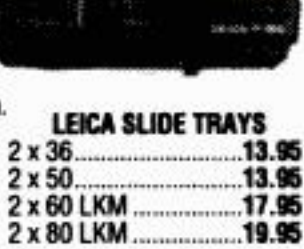
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105/2.4	249.00
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with orig. 140-slide tray, and lamp!	
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35 Twin Digital P w/2 90mm Lenses	2186.00
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Navitar Bright Light Module EXW-SJF	369.95
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DA-LITE PH800 Stand	119.95
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## Leica "New" P150 Compact Automatic 35mm Slide Projector

Modern design complete with 150W halogen lamp, 85mm f2.8 hextor lens

- Magazine: Staight magazine system for 36 to 50 slides.
- Single slide attachment: Can be swung out, for single slide projection.
- Housing: Impact-resistant, high-quality plastic.
- Cable remote control: Integrated in the projector, removable.
- Slide change: Forward and reverse via cable remote control.
- Cooling system: Slides, lamp and projector are all cooled.
- Autofocus: With manual focusing correction.



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Model 26	259.00
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Model 30	309.00
Model 32	334.95
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Model 36	384.95
Model 38	409.00
Model 40	434.95
Model 42	459.00
Model 44	484.95
Model 46	509.00
Model 48	534.95
Model 50	559.00
Model 52	584.95
Model 54	609.00
Model 56	634.95
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Model 396	4884.95
Model 398	4909.00
Model 400	4934.95
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Model 438	5409.00
Model 440	5434.95
Model 442	5459.00
Model 444	5484.95
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### MEDIUM FORMAT CAMERAS, LENSES AND ACCESSORIES

#### Rebates

#### Mamiya

- 645 PRO** Purchase a 645 PRO, any finder, and any back—receive from B&H a Mamiya 80/2.8 lens, no charge
- Mamiya 6** Purchase a Mamiya 6MF body—receive from Mamiya a 35mm Panoramic Adapter, no charge
- RB/SD-RZ** Purchase a RB67SD/RZ67 Body—receive \$500 in trade-in allowance for every used RB67 Pro-S or RZ67 trade-in allowance for any used RB67.
- 6MF Lenses** Purchase any Mamiya 6MF lens and receive \$200 from Mamiya.
- RB/RZ Lenses** If you already own a RB or RZ lens, and buy a second lens, you will receive \$100 from Mamiya.



**645**

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*55/2.8	595.00	55/2.8 L.S.	1349.00
80/2.8 L.S.	1059.00	*80/1.9	579.00
*80/2.8	429.00	80/4 Macro	949.00
*110/2.8	669.00	*145/4.0 SFC	1099.00
150/3.5	549.00	150/3.5 L.S.	1295.00
150/2.8	1350.00	*210/4.0	629.00
*300/5.6	1195.00	300/2.8 APO	1099.00
*500/5.6	2159.00	55-110	1649.00
*105-210	1559.00	Mamiya 2X	659.00
Kenoco 2X	169.95		

RB-67 SD Body	1329.00		
120 or 220 Film Holder SD	499.00		
6x4.5 120 or 220 Holder SD	549.00		
Polaroid Back SD	419.00		
220 Back RB	309.00		
120-220 6x7 Power Drive Back RB	649.00		
KL LENSES			
65/4	1689.00	75/3.5	1679.00
90/3.5	1449.00	127/3.5	1299.00
140/4.5	1689.00	150/3.5	1339.00
180/4.5	1359.00	250/4.5	1739.00
75/4.5 Shift			2749.00
KL-APO LENSES			
210/4.5	2999.00	250/4.5	3449.00
350/5.6	3849.00	500/6	5589.00
Ext Tube #1	399.00	Ext Tube #2	439.00
RB LENSES w/HOOD			
37/4.5 w/case (no hood)			2420.00
50/4.5	1475.00	140/4.5	1429.00
65/4.5			1349.00
150/4 S.F.	1459.00	250/4.5	999.00
360/6.3	1759.00	500/8	3899.00
100-200/5.2 w/Support Bracket			3399.00
Kenko 2X			219.95
Auto Extension Tube #1			269.00
Auto Extension Tube #2			299.00
ACCESSORIES FOR RB, RB-SD & RZ-67			
Prism Finder 2 RB/RZ			749.00
PD Prism Finder RB/RZ			1089.00
PD Magnifying Hood RB/RZ			449.00
Adjustable Diopter Magnifier			179.00

#### RZ-67/RZ-67 PRO II

w/finder, screen, & strap

Body	w/90	w/110	w/127
RZ-67	13.5	12.8	13.5
1429.00	2678.00	2698.00	2728.00
RZ Pro II body			1749.00
6x7 120 or 220 Film Holder			499.00
6x7 120 or 220 Film Holder II			569.00
6x4.5 120 Film Holder			549.00
6x4.5 120 Film Holder II			569.00
*6x6 120/220 Holder			549.00
120 or 220 Film Insert			ea. 319.00
Mamiya Polaroid Back			359.00
Mamiya Polaroid Back II			439.00
AE Magnifying Hood			769.00
PD Prism	1089.00	AE Prism	1099.00
AE Prism Finder II			1099.00
Winder 2			499.00

**RZ LENSES w/HOOD**

37/4.5	2429.00	50/4.5	1475.00
65/4	1430.00	65/4 L.A.	1689.00
75/3.5 L	1679.00	75/4.5 Shift	2839.00
90/3.5	1249.00	127/3.5	1299.00
110/2.8	1269.00	140/4.5 M.L.A.	1689.00
150/3.5	1339.00	150/3.5	1339.00
180/4.5 N	1359.00	250/4.5	1739.00
360/6	1999.00	500/8	3999.00
100-200/5.2 w/Support Bracket			3399.00
AE Ext. Tube #1	389.00	AE Ext. Tube #2	429.00
1.4X Extender			795.00

**AP0-Sektor Z Lenses**

210/4.5	2999.00	250/4.5	3449.00
350/5.6	3849.00	500/6	5589.00
23-7100 4" Soft Kit Set of 3			131.95
19-5100 Black Dot Texture Set			469.95
43-1205 ND Vignette Set of 4			59.95
43-1250 Vignette Low Kit (10)			49.95
43-1270 Soft Edge Vignette Kit			71.99
43-1286 7-8 Creativity Kit (Spec.)			39.95
43-1260 Hi-Key Vignette Comp. Stnd.			80.75

#### Mamiya 6

Mamiya 6 MF	1599.00		
50/4 w/Hood	1499.00		
75/3.5	1229.00	150/4.5	1669.00
35mm Panoramic Adapter F/6 MF	179.00		
Close-Up Attachment	450.00		
Mamiya Strobe/Frame Flash Bracket	59.95		
Adapter for Above (Spec. Flash)	Ea. 13.95		

### C330S

C330S with W.L. Finder & Screen	899.00		
C330S w/80mm F2.8	1299.00		
55/4.5	799.00	80/2.8	495.00
135/4.5	549.00	180/4.5	699.00
Prism Finder	399.00	250/6.3	599.00
Paramender II	119.00	Dioptrics ea.	22.95
Grip Holder C330			74.95
Pistol Grip Model 2			119.00
330S Focusing Screens			ea. 24.95
330F Focusing Screens			ea. 44.95
Mamiya Pre-Cut Aluminum Case			249.95

### UNIVERSAL PRESS

Press Lens w/Shutter & Lens Hood

50/6.3 w/Optical Finder w/o Hood	849.00		
75/5.6 w/Optical Finder w/o Hood	530.00		
100/2.8	489.00	127/4.7	409.00
100/3.5	299.00	150/5.6	399.00
250/5.6	1049.00	Spacer Set	159.95
Tetraphoto Adapter			390.00
Extension Ring Set			149.00
Focusing Screen Holder			89.00
Roll Film Holder K			199.00
Roll Film Holder 6x7, or 6x9 Mod. 2			239.00
"M" Adapter			149.00

### PROFESSIONAL SHADES AND BRACKETS

**Montagers & Bell-O-Shades**

31-1320 Bell-O-Shade Stnd	101.50
31-1325 Bell-O-Shade Hass.	114.99
31-1530 Double Slot Stnd	119.00
31-1535 Double Slot Hass.	131.50
31-1330 TLR Montager Mamiya	82.00
31-1420 Fixed Montager Stnd	82.00
31-4500 View Shade	117.50

**Adapter Rings f/Vignette or Bell-O-Shade**

49mm, 52, 55, 58, 62, 67	13.99 EA.
72mm, 77mm	19.95 EA.

**Bracket-Plus System**

17-1010 Bracket 3500	79.95
17-1510 Bracket 6450	79.95
17-2010 Bracket 2225	79.95

**LINDAHL**

**Vignetting Filters & Filter Holders**

43-1220 Comp. Vignette System Stnd	240.95
43-1225 Comp. Vignette System Hass.	254.50
43-1230 Vignette Only Standard	197.50
43-1235 Vignette Only Hass.	210.95
43-1240 Vign. only dbl. slot std.	213.95
43-1245 Vign. only dbl. slot Hass.	227.50
19-5000 Harrison Diff. Effect Set	269.99
23-6100 3" Super Soft Kit	206.95
23-7100 4" Super Soft Kit	206.95
23-6000 3" Soft Kit Set of 3	131.95
19-5100 Black Dot Texture Set	469.95
43-1205 ND Vignette Set of 4	59.95
43-1250 Vignette Low Kit (10)	49.95
43-1270 Soft Edge Vignette Kit	71.99
43-1286 7-8 Creativity Kit (Spec.)	39.95
43-1260 Hi-Key Vignette Comp. Stnd.	80.75

#### EXAKTA 66

B&H SPECIAL		80/2.8		776.00	
66 Model II w/W.L. & 80/2.8	1099.00	60/3.5	1,579.00	80/2.8	776.00
		150/4	1,580.00	250/5.6	1,849.00
66 Body Model II w/W.L. Finder	799.95	Pro Strap			44.95
Prism	399.00	TTL Prism			999.00

#### NPC POLAROID BACKS

FREE! Fanny Pack with Purchase

MF-1 for Hasselblad	214.95	MF-14 for Bronica SQ	164.95
MF-3 for Mamiya RB-67	169.95	MF-15 for Bronica GS-1	186.95
MF-4 for Mamiya RZ-67	169.95	MF-16 for Fuji GX680	192.50
MF-6 (SX-70) for RB-67	304.95	Proback for Pentax 6x7	749.00
MF-5 for Bronica ETRS	142.95	Proback for Pentax 645	1269.00
Proback for Mamiya 6	949.95		

#### Beattie-Intenscreens Plus

Plain		Grid	
Bronica ETR/S/Si	111.95	131.95	131.95
Bronica SQ/SQA/Ai	104.95	104.95	101.95
Bronica GS1	103.95	103.95	108.95
Fuji GX680	149.95	149.95	109.95
Fuji G617	121.95		109.95
Hasselblad C/EL	119.95	119.95	184.95
Hasselblad CM/ELM/X	126.95	126.95	229.95
Mamiya 645/1000S	109.95	109.95	
Mamiya 645 Super	119.95	119.95	
Mamiya C330F	109.95	109.95	
Mamiya C330S	99.00	99.00	
Mamiya RB67 w/Frame	131.95	131.95	
Mamiya RB67 w/o Frame	99.95	99.95	

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# CALL FOR SPECIALS ON BRONICA OUTFITS

## ETRSi

ETRSi w/120 Back El	1,169.00
ETRSi w/120 El 75/2.8 W.L. Finder	1,799.00
NEW! AE III Prism Finder	1,028.00
W.L. Finder	113.00
AE Prism	875.00
High Eyepoint	514.00
ETRS Screens	47.95
120 or 220 Backs El w/Insert	318.00
35mm Back w/Insert	442.00
Film Inserts	226.00
Polaroid Back	359.00
40/4.0 PE	1,204.00
60/2.8 PE	1,101.00
100/4.0 M PE	1,132.00
150/3.5	689.00
180/4.5 P.E.	1,492.00
250/5.6 PE	1,286.00
Speed Grip E	236.00
50/2.8 PE	1,080.00
75/2.8 PE	689.00
135/4 PE	1,101.00
150/3.5 PE	1,080.00
200/4.5 PE	1,188.00
1.4x PE	751.00

#### SQ-Ai, SQ-AM



# SQ-Ai, SQ-AM

SQ-Ai w/120 Ai Back	1,779.00		
SQ-Ai w/120 Ai Back, W.L. & 80/2.8 P.S.	2,524.00		
W.L. Finder	132.00	ME Prism	812.00
AE Prism	976.00	Prism	513.00
High Eye Point Finder	625.00		
SQ-Ai motor drive	668.00		
SQ Screens ea.	49.95	Dioptrics ea.	33.95
40/4 PS	1,492.00	50/3.5 PS	1,286.00
65/4 PS	1,183.00	80/2.8 PS	916.00
110/4 PS	1,286.00	135/4 PS	1,235.00
150/4.0 PS	1,286.00	180/4.5 PS	1,698.00
200/4.5 PS	1,441.00	250/5.6 PS	1,544.00
1.4X PS	802.00	2X PS	823.00
120 or 220 Film Backs w/Insert	318.00		
120 or 220 Ai Back	442.00		
35mm Back w/Insert	442.00		
35mm Back w/Insert Ai	545.00		
Film Inserts	277.00		
Polaroid Back	421.00	Speed Grip	267.00
Pro Lens Hood	399.00	Auto Bellows	1,544.00
Extension Tube S18	452.00		
Ext. Tube S36	473.00		

# GS-1

GS-1 w/20 Back	1,827.00		
GS-1 w/120 100/3.5 W.L. Finder	2,779.00		
W.L. Finder	142.00	Prism Finder	554.00
AE Prism Finder	1,028.00	AE Rotary Prism	1,079.00
GS-1 Screens	69.00	Dioptrics ea.	33.00
50/4.5	1,544.00	65/4.0	1,389.00
100/3.5	1,029.00	110/4.0 Mac.	1,544.00
150/4.0	1,389.00	200/4.5	1,441.00
250/5.6	1,544.00	Orig. Hoods	49.95
Bronica 1.4X or 2X Converter	874.00		
120 or 220 Film Back w/Insert	442.00		
Polaroid Back	482.00		
Pro Lens Hood	418.00	Ext. tube ea.	482.00
Film Inserts	267.00	Speed Grip G	308.00
C-1 Flash	418.00	Bellows	1,594.00

#### Polaroid

 <b>Polaroid</b>	 <b>Rollei</b>
600 SE Camera with 31/4x41/4 Back <b>339.95</b>	We are full stocking dealer & authorized USA dealer
75.5.6 with Viewfinder Attachment <b>509.00</b>	
127 4.7 <b>315.00</b> 150 5.6 <b>349.95</b>	
Spare pack film Back 600SE <b>84.95</b>	6002 Body <b>1249.00</b>
Propack Camera <b>84.95</b>	6003 Body w/back, 80/2.8, WL Finder <b>3299.00</b>
Propack Kit with Flash <b>133.95</b>	6008 Body w/back <b>3672.00</b>

#### PASSPORT & I.D. CAMERAS

**Miniportrait Cameras**

* 203 passport Camera w/ Back & Flash	649.95
* Buy A 203 Camera & Receive From Polaroid 3 669 Twin Packs free	
403 4 lens I.D. Camera	738.95
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Polaroid 550 Back	124.50
* Buy a 455 Camera & Receive from Polaroid 6 559 free	
Supplementary Lenses for 203, 403, 454, 455 specify camera	74.95
Spare Pack for 203, 403, 454	84.95
AC Adapter for 203, 403, 454	89.95
243 Die Cutter	249.00

**ZEISS LENSES FOR 6002, 6006, 6008**

50/4	2815.00	60/3.5	2995.00
80/2.8	1884.00	150/4	2995.00
250/5.6	3500.00	2x	1582.00

**SCHNEIDER LENSES F/6002 6-8**

80/2	4357.00
150/4	3400.00
180/2.8	5199.00

**B&H SPECIAL**

6006 w/6x6 120 Back, 80/2.8, W.L. finder and Polaroid back	2,995.00
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51000 1000W-2 light photoflood kit...319.95  
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\*51200 1200W-2 focusing quartz kit...349.95  
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51803 1800W-All 3 focusing quartz kit...549.95  
\*One Focusing Light

**SV Smith-Victor**  
PHOTOFLOOD REFLECTORS  
"Ultra Cool" Deluxe Heads

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A120...58.95 A160...135.00  
**QUARTZ HEADS**  
700 w/Lamp...65.00 710...124.95  
720...139.00 740...149.00 750...155.00  
760...74.95 770...90.95 Q60...89.95

**S.V. STANDS**  
S-2...24.95 S-3...34.95  
S-4...37.95 S-7...33.95

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K82 'A' (2 light, photo flood)...154.95  
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K83 'A' (3 light, photo flood)...229.95  
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62 'B' (2 quartz light)...249.00  
K102 (2 light quartz)...169.95  
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KT1000 (2 light photo flood)...79.95  
KT1500 (3 light photo flood)...119.95

**3 Quartz Light Outfits**  
K63 'B'...329.00 K33 'A'...479.00 K50 'A'...539.00  
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**BESELER**

Photoflood 500...49.95  
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Pro-Lite...Total-Lite...Lowel-Lite  
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PI-93 T1-92 01-95 TO-98 D2-97  
VP-97 T1-94 TO-95 D2-93 DT-98

**ACCESSORIES**  
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### MONOLITE SELF-CONTAINED UNITS

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NEW! DPC Plastic Case F/2 Powerlights...90.00  
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PL-72 Kit...1069.00 PL-90 Kit...589.00  
A10166...23.95 A10157...48.95  
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Complete w/ Power G Sync. cords  
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Impact S40...990.00 Impact S80...1290.00

#### IMPACT KITS

Executive Kit...1499.00  
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#### ACCESSORIES

Umbrella Reflector...95.00  
Standard Reflector (Silver or White)...48.00  
Wide Angle Reflector...70.00  
Honeycomb Grid Set...115.00  
Barn Doors (STD Ref)...36.00  
Softlight Reflector...265.00  
Honeycomb for soft ref...150.00  
Barn Doors (Softlight Ref)...135.00  
Spot Attachment...599.00  
Impaxflex 60...265.00 80...345.00  
Conic Snoot...68.00  
Impact Stand (8 ft.)...144.00  
Impact Backlight Stand...69.00  
IRI Transmitter...235.00  
Color Filter Set...36.00  
Diffuser Set...15.00  
Silver Umbrella...110.00  
White or Translucent Umb...75.00

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• Modeling light on/off switch  
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• Built in slave w/ on/off switch...269.95

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With UV Coated Heads  
Mono-Lite200...240.00 400...324.00  
120 M-S...180.00 240 M.S...240.00

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NEW! Minilite 300 (2 light kit)...1229.95  
NEW! Mini Studio Mikom 22 Kit...1950.00  
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20554 2500 Loc. Kit...1069.00  
20702 Elinchrom EL-250...449.00  
20707 Elinchrom EL-500...548.00  
20708 Elinchrom EL-1000...860.00  
20710 Elinchrom EL-250R...652.95  
20711 Elinchrom EL-500R...752.00  
20712 Elinchrom EL-1000R...1160.00  
20769 Elinchrom Loc. Kit w/EL 250...1199.00  
20768 Elinchrom Loc. Kit w/EL 250 & 1 EL 500...1304.00  
20772 Elinchrom Loc. Kit w/EL 500...1400.00  
20773 Elinchrom Loc. Kit w/EL 1000...2000.00  
20774 Elinchrom Loc. Kit w/EL 500 & 1 EL 1000...1705.49  
26148 27"x27" Softbox...214.95  
26150 39"x39" Softbox...229.95  
26154 28"x68" Recta Lightbank...539.95  
26156 57"x57" Quadra Lightbank...579.95  
26158 74" Octa Lightbank...624.95  
26160 13"x68" Strip Lightbank...579.95

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Comp. w/Flash tube & model lamp  
MS-2000...284.95 MS-4000...319.95

**BASIC SYSTEM**  
Consists of Monolite 6" Reflector Umbrella  
MS 2000 Basic System...344.95  
MS 4000 Basic System...384.95

**LOCATION SYSTEMS**  
Consists of (2) Monolites (2) 6" Reflectors  
(2) Flashtube Covers (2) Folding Stands  
(2) Umbrellas (1) Standard Carrying Case  
MS 2000 Location System...873.95  
MS 4000 Location System...969.95

**PRO STUDIO SYSTEMS**  
Consists of (2) Monolites, (2) 16" Reflectors  
(2) 16" Barndoors (2) 16" Diffuser Holder  
(2) Caster Stands  
MS 2000 Pro Studio System...1093.95  
MS 4000 Pro Studio System...1179.95  
DC Conv. (Req. Lumeddyne Battery)...149.95

**MONOLIGHT ACCESSORIES**  
6" Reflector...29.95  
12" Reflector...54.95 16" Reflector...69.95  
6" 4-way Barndoor...89.95  
12" 2-way...84.95 16" 2-way...99.95  
12" Filt. Holder...54.95 16" Filt. Holder...59.95  
6" Grid...54.95 12" Grid...84.95  
Snoot...39.95 Flashtube Cover...21.95  
Modeling Lamp Repl...22.95  
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**Britek**

**PRO-500 STUDIO FLASH**  
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3035 Narrow Reflector...39.95  
3033 400mm Flood Reflector...79.95  
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3267 Barndoors / Umb. Reflector...24.95

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Consists of: 2-Pro 500 Monolights w/umbrella  
reflectors, 1-HS-500 Monolight w/umbrella re-  
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43" Silver Umbrella, 1-Standard Reflector, 1-  
Barndoor, 1-Set of colored filters, 1-Light Stand  
Bag, 1-Kit Carry Case...999.95

**PRO 500 PORTABLE OUTFIT**  
Consists of: 2-Pro 500 Studio Flash,  
2-8 ft. Light Stands, 2-43" Silver  
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**Same Outfit w/Pro 750 Studio Flash...944.95**

**PRO 500 MONOLIGHT OUTFIT**  
Consists of: 1-Pro 500 Studio Flash, 1-7.5 ft.  
Light Stand, 1-43" Silver Umbrella...369.95

**Same Outfit w/Pro 750 Studio Flash...429.95**

**HS MONOLIGHTS & ACCESSORIES**  
HS-1000 • 220 w/s (GN 150) • 4 sec. Recycling  
Time • Full & Half Power • Built-in Slave • In-  
cludes: Umbrella Reflector, Protective Lamp  
Cover, 100W Modeling Lamp, AC  
& PC Cords...179.95

**HS-500 • 200 w/s (GN 135) ...159.95**

**ACCESSORIES / HS MONOLIGHTS**  
3611 Standard Reflector (170mm)...17.95  
3627 Barndoors / Standard Reflector...24.95  
3628 Color Filter Set / Barndoors...13.95  
3613 Flood Reflector...44.95 3615 Snoot...23.95  
3641 1.5 x 1.5 ft. Softbox...59.95  
3643 2 x 2 ft. Softbox...69.95  
3079 1 x 1 Rigid Softbox...34.95

**HS MONOLIGHT OUTFITS**  
**STUDIO OUTFIT (440 w/s)**  
Consists of: 2-HS1000 Monolights, 2-43" Silver  
Umbrellas, 2-7.5 ft. Light Stands, 1-Standard  
Reflector, 1-Snoot, 1-Barndoor...449.95

**8000 TRAVEL KIT (440 w/s)**  
Consists of: 2-HS1000 Monolights, 1-AS-36 AC  
Slave, 2-8 ft. Light Stands, 1-E27 Light Holder,  
1-6 ft. Light Stand, 2-43" Silver Umbrellas, Barn-  
door, Snoot, Honeycomb  
& Filter Set / VAS 36, 1-Carry Case...594.95

**3 HS 1000 MONOLIGHT OUTFIT (660 w/s)**  
Consists of: 3-HS1000 Monolights w/umbrella  
reflectors, 1-Standard Reflector, 1-Barndoor,  
1-Snoot, 3-7.5' Light Stands, 2-43" Silver um-  
brellas, 3-Spare modeling lamps,  
1-System carry case...749.95

**3 HS MONOLIGHT OUTFIT (675 w/s)**  
Consists of: 2-HS1000 Monolights, 1-HS500  
Monolight, 1-Standard Reflector, 1-Barndoor,  
1-Snoot, 3-7.5' Light Stands, 2-43" Silver  
umbrellas...624.95



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M1000XL...CALL M2000XL...CALL  
NEW! M2000E...CALL

**FLASH HEADS**  
1010...CALL 2040...CALL 4040...CALL

**SPECIAL!**  
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**OUTFITS**  
M512L-PS...CALL M523C-PS...CALL  
M812L-PS...CALL M823C-PS...CALL  
M112L-PS...CALL M123C-PS...CALL  
M52BT-PS...CALL M53DT-PS...CALL  
\*Pack, 2 Heads, 2 Umb., 2 Stands, Case  
\*\*2 Packs, 3 Heads, Case

**Speedotron**

**NEW! W/BUILT-IN CONTROL**  
All Lights Include Flashtubes  
& Modeling Lamps.

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D1204...544.95 D1604...636.95

**FLASH HEADS**  
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M90...112.95 M11...199.95

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DM-402 (4 light set-up)...818.95  
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DM-802 (2 light set-up)...969.95  
DM-802B (4 light set-up)...1,149.00  
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DM-1204 (4 light set-up)...1,295.00  
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NEW! 2405 Pack...1,479.95  
4803C...1,974.95

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Zoom Spot Projector...719.95

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805 Deluxe Location System...1499.95  
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All above are available in kits...CALL

**NOVATRON**  
The High Efficiency Studio Lights

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# 2030C Bare Tube Head...109.00  
# 2130C Bare Tube Head...119.00  
# 2153C Bare Tube Head w/Switch...188.00  
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61-500VR-3C Pro Kit 500 W.S...929.00  
61-600VR-3C Pro Kit 600 W.S...1029.00  
68-1040VR-3C Pro Kit 1000 W.S...1400.00  
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Pulsoflex...CALL Starflex...CALL

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AE12...404.95 AE14...289.95  
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AE21...259.95 AE-99W...449.95

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AA77-A...1775.00 AA78-A...1979.00

**FLASHMASTER PACKS & HEADS**  
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AA12-14...279.95 AA12-16...284.95  
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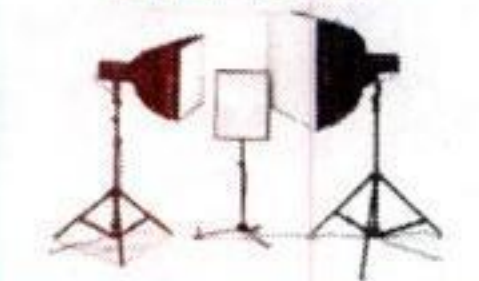


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#### photek

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P6 - 30x30"  
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P22 - 42x78"  
P32 - 42x110"  
P42 - 78x78"

#### LIGHTFORM OUTFITS

(Consists of frame & fabric)  
P6 P15 P22 P32 P42  
Black or Trans. 37 45 49 67 78  
White 41 48 59 76 92  
Silver or Gold 49 55 75 107 118  
Black/White 41 49 59 83 103

#### FRAMES

P6 P15 P22 P32 P42  
29 34 35 49 49

#### FABRICS

P6 P15 P22 P32 P42  
Black or Trans. 9 12 19 26 34  
White 13 18 27 38 46  
Silver or Gold 22 27 40 58 63  
Black/White 13 20 31 39 55  
White Wind 29 49 65 79  
Black Wind 22 37 46 56  
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#### Pic Prof.

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9 ft. 66.95 11 ft. 94.95  
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#### arkay

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3395 Super Boom w/3075 724.95  
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Casters 3088 28.95 9545 36.95

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28/2.8 XTL	149 135/2.8 XTL 139
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180/2.5 LD	699.00	—	—	—
300/2.8 LD w/1.4x Conv.	1,799.95	—	—	—
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500/8	329.00	—	—	—
NEW 24-70	234.00	234.00	234.00	—
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28-200/3.8-5.6	299.00	299.00	299.00	299.00
35-105/2.8 ASL	548.00	719.00	809.00	719.00
35-135/3.5-4.5 Macro	299.00	—	—	—
60-300/3.8-5.4 Macro w/Hood	314.00	—	—	—
70-210/4-5.6 (3")	144.00	139.00	139.00	—
70-210/3.5 Macro	309.00	—	—	—
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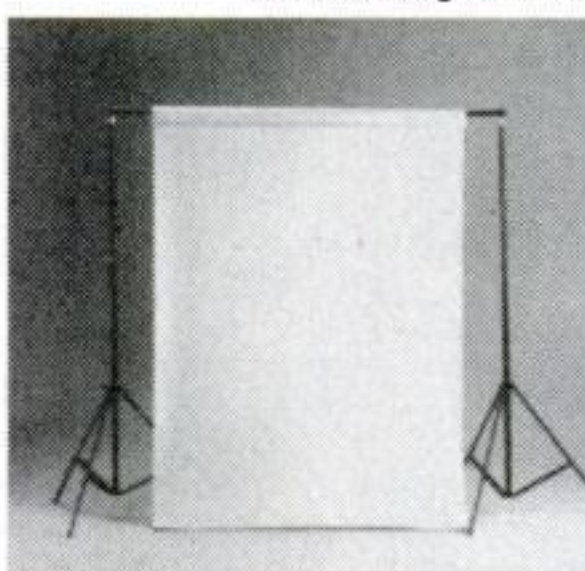
MANUAL FOCUS	MAXXUM	EOS	NIKON AF	PENTAX
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28/2.8	79.95	—	—	—
90/2.5 ATX w/ext. tube	299.95	—	—	—
100/2.8 ATX Macro	374.95	424.95	374.95	—
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24-70/3.5-4.8 SZX	184.95	—	—	—
28-70/3.5 SZX Macro	99.95	—	—	—
28-70/2.8-4.5 SD	—	109.95	174.95	109.95
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28-105/3.5-4.5 SZX	184.95	—	—	—
28-200/3.5-5.3 SZX Macro	174.95	—	—	—
28-200/3.5-5.6	—	234.95	—	—
35-70/3.5 4.6 SZX	99.95	—	—	—
60-300/4-5.6 SZX Macro	169.95	209.90	209.90	—
70-210/4-5.6 (3.4") SZX Macro	104.95	109.95	109.95	—
80-200/4-5.6 (3.1") SZX Macro	94.95	—	—	—
80-200/2.8 ATX APO	364.95	444.95	539.95	444.95
100-300/4 ATX APO	389.95	609.95	—	609.95
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90/2.8 Macro	260.00	330.00	260.00	—
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400/5.6 APO	413.00	393.00	393.00	—
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24-50/4-5.6	156.00	156.00	156.00	156.00
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New! 28-105/4-5.6 UC	168.00	168.00	168.00	—
New! 28-200/3.8-5.6 UC	210.00	210.00	210.00	210.00
35-80/4-5.6	86.00	100.00	86.00	86.00
35-135/3.5-4.5	—	149.95	—	149.95
New! 35-135/4.0-5.6 UC	156.00	166.00	156.00	156.00
70-210/4-5.6 "UC"	104.00	148.00	104.00	104.00
70-210/4-5.6 Power Zoom	—	163.00	—	163.00
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New! 70-210/2.8 APO	598.00	598.00	598.00	—
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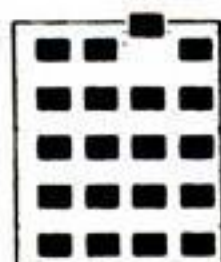
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#1 62".....	188.99	Prof-Pro (3449).....	248.95
#2 97".....	211.50	Quick Fix w/plate (3854).....	119.95

#3 26".....	148.50	#4 45".....	201.99	LINHOF HEADS			
Trekker 64".....	144.99	Trekker Ball Head.....	88.50	Mini Prof.....	119.95	Profi II.....	240.95
Stand B.H.....	59.99	Sup B.H.....	144.95	Precision II.....	208.95	Profi III.....	339.95
NEW! Universal Tripod Head.....	94.50			Uniquick Panhead.....	329.50	Prec. Panhead.....	196.95
				Lq. Leveling Head.....	298.95	Armat. Panhead.....	279.95

### MAJESTIC Pro Tripod

1747	59.00	Magic 2	109.95
T080 Table Tripod/Shoulder Pad	54.95		
962 Macro Rail	60.95		
2700 Magic Set	172.50		
2702 Magic Chest	74.95		
Titan Professional	CALL		

# GIZZO

Lifetime warranty authorized USA dealer.  
Be wary of unauthorized Gitzo Tripods.  
They carry no warranty at all.

**WEEKEND SERIES O**

21	219.00	22	159.00
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### MAJESTIC Pro Tripod

CLASSIC HEADS		SPORT SERIES I							
1901	195.00	1903	195.00	101	149.95	106	149.95	120	169.95
1905	195.00	1907	195.00	124	209.95	126	169.95	112	249.95
INTERNATIONAL SERIES TRIPODS				122	259.95	125	199.00		

### MAJESTIC Pro Tripod

<b>INTERNATIONAL SERIES HEADS</b>				224.....199.95	226.....204.95	212.....299.95
1000E.....	215.00	707E.....	175.00	241.....	239.95	242.....359.95
<b>BALL HEADS</b>				246.....	329.95	247.....429.95
				<b>STUDEX SERIES 3</b>		

### MAJESTIC Pro Tripod

<b>StudioBall</b>			
SB QR Quick Release Model	319.95		
SB 14 Fixed Panorama 1/4"	289.95		
SB 28 Fixed Panorama 1/4"	289.95		
		<b>INTER-PRO STUDEX SERIES 3</b>	
341	339.95	342	469.95
346	384.95	347	519.95
		<b>PRO STUDNEY SERIES 1</b>	

### MAJESTIC Pro Tripod

<b>FOBA SUPER BALL</b>		415C 499.95	418R 449.95	418C 609.95
Mini Super Ball	195.00	<b>TELE STUDEX SERIES 5</b>		
Mini Super Ball w/Quick Rel.	235.00	500R 399.95	500C 559.95	504R 509.95
Rolls Standard With 3/8" or 1/4" Thread	360.00	504C 669.95	505R 399.95	505C 559.95
		<b>ROLL HEADS</b>		

### MAJESTIC Pro Tripod

Plates for Quick Release.....	\$8.00
<b>ARCA MONO - BALL</b>	
New B-1/Spec 3/8" or 1/4".....	309.95
B-1 Monoball w/Quick Release.....	328.95
<b>PAN &amp; TILT HEADS</b>	
070#0.....	89.95 072#0..... 89.95
070#1.....	89.95 072#1..... 89.95

### MAJESTIC Pro Tripod

<b>MISC. BALL HEADS</b>	
Domke w/Flash Shoe	16.50
Bilora 1030 Medium	59.95

### MAJESTIC Pro Tripod

N.P.C. Pro Ball Head	209.95	564GL 154.95	565	129.95	566	99.95	
N.P.C. Pro Ball Head w/Q.R. & plates	269.95	567	149.95	558	199.95	568	109.95
Sachtler w/Quick Release	294.95						

**We Stock the Complete Line of Gitzo**

### MAJESTIC Pro Tripod

<b>INSTA-LOK</b>			<b>OUTDOOR/SPORTS</b>		
450-G	22.95	500G-FL	27.95	333 Sport	49.95
800G-FL	25.95	960G-OL	39.95	444 Super Sport	79.95
				444 Sport II	89.95
<b>MINI-PRO</b>					

### MAJESTIC Pro Tripod

U100 DX.....	49.95	U112DX.....	59.95	New! Grand Master Sport.....	129.9
U212 Deluxe.....			74.95	Master 67.....	124.9
<b>MONOPODS</b>				Professional Gear.....	199.9
E7-Bed Jr.....			26.95	Professional II.....	269.0

### MAJESTIC Pro Tripod

112 AF.....	99.95	333 AF Sport.....	129.95
202 AF.....	129.95		

<b>AUTO FAST</b>		<b>TRIPOD HEAD &amp; ACCESSORIES</b>	
112 AF.....	99.95	333 AF Sport.....	129.95
202 AF.....	129.95		

### MAJESTIC Pro Tripod

512 QF.....	53.95	503 QF.....	69.95	Superball Head.....	209.95
523 QF.....	79.95	504 QF.....	84.95	AF 2100 Pistol Grip Head.....	54.95
505 QF.....	139.95	506 QF.....	159.95	Lens Caddy.....	17.95
				Flash Caddy.....	34.95

### MAJESTIC Pro Tripod

	3411	3001	3011	3021	3033	3036	3046	3051
<b>BOGEN</b>	<b>LEGS</b>	<b>LEGS</b>	<b>LEGS</b>	<b>LEGS</b>	<b>LEGS</b>	<b>LEGS</b>	<b>LEG</b>	<b>LEG</b>
without Head w/ 3021E Head	43.95 50.00	53.95 60.00	64.95 90.00	84.95 100.00	127.95 147.00	142.95 160.00	122.95 138.00	167.95 194.00

### MAJESTIC Pro Tripod

w 3029 Head	78.95	84.90	96.90	118.90	168.90	178.90	190.90	208.90
w 3047 Head	93.95	103.90	114.95	141.95	175.95	190.95	170.95	219.95
w 3063 Head	133.95	143.90	151.95	167.95	214.95	229.95	203.95	253.95
w 3126 Head	93.95	95.95	108.95	127.95	169.95	192.95	171.95	217.95
w 3130 Head	83.95	103.95	114.95	134.95	174.95	192.95	171.95	217.95

### MAJESTIC Pro Tripod

For above tripods in black anodized finish add.....12.			
CINE-VIDEO TRIPODS			
Model	Legs	w/3063	w/3066
3004-11	3	\$22.95	\$29.95
3004-11	3	\$22.95	\$29.95
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3004-11	3	\$22.95	\$29.95
3004-11	3	\$22.95	\$29.95



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Metal Shoe w/test button	44.95		
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NEW! Dynalite Jackrabbit	219.95		

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System 6	129.00	System 9	159.00
Speedotron Accelerator	229.00		
Lumedyne Minicyclic 052 w/Charger 014 and Turbo Cord (Spec. Flash)	184.95		
Lumedyne Minicyclic w/Charger Indicator 052C with Charger 014 & Turbo Cord (Spec. Flash)	218.00		
NEW! Dynalite Jackrabbit	219.95		

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New! 8x23 RC AS Diplomat	169.95
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7x35 RC	99.95
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Eyepiece 60x	76.95
30x WA	126.95
20-45x	144.95
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20x60 Spotting Scope	204.95
15-45x60 Spotting Scope	294.95
New! 20x60 RC Angled Spotting Scope	239.95
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SLC Roof Prism	
7x30	CALL
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Pocket	
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10x50R	349.95
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15x80 CE Observer Compass	1099.00
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10x24 UCF	139.00	12x24 UCF	119.00
16x24 UCF	109.00	9x20 MCF	64.95
7x21 UCF	89.95	9x21 UCF	99.95
7x20 DCF	139.00	9x20 DCF	149.00
8x42 DCF HR	279.00	10x42 DCF HR	329.00
12x42 DCF HR	429.00	9x63 DCF	469.00
8x56 DCF	429.00	9x63 DCF	469.00
8x24 UCF	115.00	10x24 UCF	129.00
7x35 PCF	139.00	7x50 PCF	159.00
8x40 PCF	155.00	10x50 PCF	159.00
12x50 PCF	169.00	16x50 PCF	189.00
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10x25	149.95
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NEW! 8x21 EZ	59.95
8x23	71.95
NEW! 8-17x25 Zoom	109.95
Pocket Series	
NEW! 8x20 EZ	54.95
7x21	66.95
8x22	89.95
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10x50 EW Camouflage	109.95
Weathermatic Series	
NEW! 8x23 Compact	149.95
NEW! 10x23 Compact	164.95
10x42	239.95
NEW Standard EZ	
7x35 EZ	59.95
10x50 EZ	69.95
NEW Standard XL	
7x35 XL	96.00
7x50 XL	109.95
8x40 XL	109.95
10x50 XL	115.95
NEW! 12 x 50 XL	129.95
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10x25 BCA Rubber Armored	CALL
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Porro Prism	
8x24 PC	79.95
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Compacts	
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10x25BT	399.95
Skipper	
6x42	849.95
7x50	1089.95
Standard Dialyt	
8x30	639.00
10x40	799.95
Rubber Armored	
7x42	769.95
7x50	899.95
8x20	379.95
8x30	639.95
8x30 CF	659.95
8x56	879.00
10x40	799.95
15x60	1449.95
30x60 BGA Spotting Scope	1049.95
Motor Focus	279.95
ZEISS SOFT POUCH CASES	
F/6x20	19.00
F/8x20	19.00
F/10x25	19.00
F/7x42	59.95
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F/8x30 BGA-CF	49.95
F/8x56	69.95
F/10x40 BGA	59.95
ZEISS HARD CASES	
F/8x30	79.95
F/10x40	89.95
F/8x56	109.00
F/10x40 BGA	89.95

## FILTERS . . . FILTERS . . . FILTERS . . . FILTERS . . . FILTERS . . . FILTERS . . . FILTERS . . .

### TIFFEN FILTERS

10 Year Warranty  
MADE IN THE U.S.A.

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\$23.95

### TIFFEN FILTER SPECIAL

SOFT FX - Take 15% off the selling price listed in this ad for all Tiffen Soft/FX Filters in all sizes  
812 - (Warming Filter) Take 15% off the selling price listed in this ad for all Tiffen 812 Filters in all sizes

### Know Your Filter With The TIFFEN Filter Guide

#### NEW! UV Protector

UV Protector - Best lens protection against scratches, dust, dirt, moisture and fingerprints while reducing unwanted ultra-violet light - the only filter with a 10 year warranty not only on manufacturing defects but even against glass breakage.

UV-HAZE-1 - For added UV absorption (71%), the optimum filter for improved color, especially in marine, mountain and aerial photography.

SOFT/FX - Ideal portrait improvement filter. Retains overall image clarity, while softening unwanted details. Eyes appear sharp!

CIRCULAR POLARIZER - Deepens blue skies, saturates colors and reduces glare and reflections. Designed for cameras with "Beam - Splitting" Metering systems.

FLOURESCENT FLD/FLB - Improve color and skin tones from shooting color films under average fluorescent lighting.

812 - Create flattering portraits through improved skin tones. Ideal when outdoors in open shade and with electronic flash-adds warmth to image.

SOFTNET BLACK - Create flattering, flawless portraits. Minimize fine details with little effect on sharpness or contrast.

SOFTNET WHITE - Soft diffusion effect with a misty look. Produces halation from highlights, dark areas appear less dense.

### TIFFEN TMC™ Multi-Coated Filters

Description	49/52/55	58	62/67	*72/77	82	60 Bay
Sky-1A, Haze1	12.95	14.95	23.95	36.95	49.95	87.50
Polarizer (Rotating Mount)	29.95	34.50	39.95	49.95	66.95	109.95
Features: Maximizes amount of light reaching the film and can increase contrast and apparent sharpness by minimizing light lost to reflections and flare. Made of the finest optical glass with a unique lamination process that insures color consistency and durability.						
TIFFEN Glass Filters - will fit COKIN "P Series" Holders - All filters in stock - PXL SERIES COLOR GRADS (3-1/4 x 5-5/8): Blue 1/3, Tropic Blue 1/3, Grape 1/3, ND 3 / 6 / 9, Plum 1/3, Straw 1/3, Sunrise 1/3, Sunset 1/3, Tangerine 1/3, Tobacco 1/3						
SPECIAL: Buy any 3 Tiffen P Filters & Receive a FREE 3-Filter Cordura Pouch (value \$15)						
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3x3-Ser 7, Ser 8	72.00					
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### Kodak Gel Filters

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Gel Holder up to 62mm	34.95
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SMITH-RAY FILTERS IN STOCK, CALL	

### LINDAHL CR39 RESIN

80, 81, 82, 85-Color Comp	26.75	35.00	Sky, UV-Enhancer-Sepia	26.75	35.00
Diffuser 1 or 2	26.75	35.00	Graduated-Black & White	32.00	42.00
Fluorescent-S.P. 1, 2, 3	26.75	35.00	B&W Set of 4	84.00	105.00
Star 4 or 6-Mist (Specify)	26.75	35.00	Soft Ring Diffuser 1, 2, 3	52.00	52.00
Fog 1, 2, 3, Sunset	35.00	35.00	Soft Ring Diffuser Set	131.95	131.95
			Super Soft 1, 2	52.00	52.00

### cokin

1-31-60-68(70°, 74°, 78°)	83,84,376	8.00	10.75	40,161-63	14.90, 21.50	101-103	8.00	17.75
55-58, 80/81/126A, 120-25, 127-51, 195-96		10.50	13.25	111-12/13A	7.40, 27.30	152-53, 230	6.85	8.00
86, 87, 88A, 89A		8.00	13.80	397	12.40, 15.00	209-217	18.00	28.75
91-93, 170, 171° 73° 190/92A, 201, 202° 04° 220°		16.10	23.95	160	11.50, 18.95	82, 194°	4.60	7.30
36, 185°, 672°-674°		8.00	7.50	346	5.70, 7.50	164	16.90	32.50
660-62-63A, 664-65° 66°-67A-68-69A		*10.00	13.95	375	17.40, 22.50	P3 Pouch		
197-98, 340, 342°, 345		*11.25	15.35			"The Cokin System" by Hove		
Sunshine Auto Focus Kit			38.95			FREE! Sunsoft w/Purchase		



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## BLACK AND WHITE, COLOR FILMS AND ACCESSORIES

FORTE BLACK & WHITE							
	100	200	400	120 roll	100	200	400
36 exp.	2.99	2.99	2.99	120 roll	2.49	2.49	2.49
SCOTCH(3M) COLOR PRINT							
	100	400			100	400	640T
24 exp.	2.08	2.59			2.49	4.39	
24 w/KP	7.99	8.68			5.78	7.68	
36 exp.	2.75	3.45			2.99	4.99	
36 w/KP	10.94	11.64			6.98	8.98	
36 w/F					6.08	8.08	

AGFA PROF. CHROME (RS)							
RS	50 Plus	100 Plus	200	1000	25	100	400
36 exp.	5.15	5.69	6.99	8.99	3.49	3.49	3.49
36 w/KP	9.14	9.68	10.98	12.98	11.68	11.68	11.68
36 w/F	8.24	8.78	10.08	12.08			
100T		7.50				23.95	24.95
120	3.35	3.50	3.99	4.99	2.29	2.29	2.29
4x5/10	13.25	14.25				11.95	12.50
4x5/25							

AGFA TRIAD COLOR PRINT FILM							
	ULTRA-50	OPTIMA 125	PORTRAIT 160	OPTIMA 200	OPTIMA 400		
36 exp.	4.99	4.99	4.99	5.99	5.59		
36 w/KP	13.18	13.18	13.18	14.18	15.18		
100T		45.95					
120	3.59	3.59	3.59	4.09	4.49		
4x5/10		15.95					

KONICA COLOR PRINT FILM							
	SR 100	SR 200	SR 400	SRG 160	SRG 3200	Impressa 50	Infrared (B&W)
24 exp.	1.99	2.99	3.46	3.19	6.29	3.99	
24 w/KP	8.08	9.08	9.55	9.18	12.18	10.08	
36 exp.	2.29	3.93	4.41	4.24	7.59	4.99	
36 w/KP	10.48	12.12	12.60	12.31	15.43	13.18	
120	2.55		3.49	2.55	5.09	3.69	8.95
220				5.19			

ILFORD PROFESSIONAL B&W FILM							
	PAN F 50	PAN F PLUS	FP4 PLUS	HP5 PLUS	XP-1 400	XP-2 400	DELTA 100
20 Exp.	.75						
20 w/KP	6.84						
24 Exp.			2.29	2.25		2.59	2.59
24 w/KP			8.98	8.34		8.68	8.68
36 Exp.	1.49	3.45	2.98	2.85		2.99	3.49
36 w/KP	9.68	11.64	11.18	11.04		11.18	11.68
100T	16.95	29.95	28.20	29.09	12.95	34.69	33.95
120		2.29	2.29	2.12	.99	2.35	
220 PP			25.95	25.69			
4x5.25			12.49	12.49		14.90	
4x5.100			47.49	47.49		57.89	
5x7.25			22.95	22.95			
8x10.25			41.49	40.95		49.79	

FUJI							
PRINT FILM				SUPER G PRO PRINT			
	CN 100	CA 200	CH 400	CU 1600	CS 100 Reala	CN 200	CA 200
24	1.79	2.20	2.55	3.99	2.89	2.79	3.15
24 w/KP	7.78	8.29	8.64	9.99	8.98	8.68	9.24
36	1.99	2.49	3.59	5.40	3.35	3.35	3.89
36 w/KP	10.18	10.68	11.78	13.59	11.54	11.54	12.44
120	2.55		2.95		2.59		
220					6.45		

SLIDE FILM							
	RF50	RD100	RH400	RD100	RM200	RH400	
135-24	2.25						
135-24 w/KP	4.99						
135-24 w/F	5.54						
135-36	3.99	3.49	5.76		6.25	7.45	8.79
135-36 w/KP	6.99	6.49	8.85		9.34	10.54	11.88
135-36 w/F	7.98	7.48	9.75		10.24	11.44	12.78

PROFESSIONAL PRINT FILM							
	NSP 160 (D)	NEW NSP 160 (D)	NSP 160 (T)	NEW NSP 160 (L)	NHG 400	CDU DUPE	ITN
135-36	3.89	4.99			4.50		
36 w/KP	12.08	13.18			12.69		
100T		41.95				39.95	70.95
120	2.40	3.09		3.09	3.19		
220	5.69	6.25			6.59		
4x5-10		27.95	24.45	27.95			15.75
4x5-20						69.95	69.50
8x10-10	49.45	55.95	49.95	55.95			57.50
8x10-50						264.95	265.50

PROFESSIONAL SLIDE FILM							
	VELVIA RVP 50	RFP 50	ROP 100	PROVIA 100	RHP 400	RSP 1600	RTP 1600
135-24	4.99						1.79
135-24 w/KP	7.98						1.99
135-36	6.15	4.49	5.49	8.95	7.50	9.29	6.39
36 w/KP	9.24	7.58	8.58	12.04	10.59	9.54	8.08
36 w/F	10.14	8.48	9.48	12.94	11.49	10.38	8.95
100T	69.95	69.99	73.99		99.00	69.95	32.50
120	3.60	3.59	3.25	4.90	5.79	3.69	2.09
220	8.45		7.75	9.79			
4x5-10	16.99	14.49	14.95	17.50		14.95	
4x5-50	75.90	69.95	69.95	79.50		66.30	
5x7-20	69.95						
8x10-10	62.99		56.95	64.95		54.95	
8x10-50	292.00		259.00	305.95		257.95	
Quickload	52.95					49.95	

POLAROID FILM & HOLDERS							
NEW! Captiva/Vision (10 Sheets).....9.99				Film Holders.....74.95			
Spectra High Definition (10 Sheets).....8.99				# 405.....124.50			
600 (10 Sheets) & 89 SX-70 (10 Sheets).....9.49				New #545i.....149.95			
Instant Pack 3x4				4x5 Pack Film			
665 (8 exp.).....8.60				552 (8 Sht.).....13.75			
669 (8 exp.).....8.69				554 (8 Sht.).....21.69			
64T (8 exp.).....9.95				4x5 Sheet Film			
NEW Pro 100 3x4 x 4x Instant Pack				52 (20 Sht.).....32.00			
100 Pan (10 exp.).....9.50				55 (20 Sht.).....35.00			
100 Color (8 exp.).....8.87				Prochrome 64T (20 Sht.) E-G			
Misc. Accessories				Polaroid Pro 64 Tungsten (20 Sht.)			
35 mm Auto Processor.....94.99				Polaroid Pro 400 (20 Sht.)			
35 mm Power Processor.....248.90				Polaroid Pro 100 (20 Sht.)			
Illuminated Mounter.....29.50				8x10 Sheet Film			
Mounts 100 (35mm).....6.19				803 (15 Sht.).....119.95			
Vivitar Instant Slide Printer.....89.95				804 (15 Sht.).....112.95			
				809 (45 Sht.).....329.95			

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35mm 5 Frame 7 Strips 100 Sheet	14.95	6-4"x6" 25 Sh. 8-4"x5" 25 Sh.	5.95
35mm 6 Frame 6 Strips 25 Sheet	4.25	5-4"x7" 25 Sh. 2-8"x10" 25 Sh.	5.95
35mm 6 Frame 6 Strips 100 Sheet	14.95	2-8.5"x11" 25 Sheets	8.95
35mm 6 Frame 7 Strips 100 Sheet	21.95	Over-size 3 Ring Binder	9.50
35mm 1000' Roll	19.50	Storage Box w/3 Rings	8.95
120mm 3 Frame 4 Strips 25 Sheet	4.25	Storage Box w/o Rings	7.50
120mm 3 Frame 4 Strips 100 Sheet	14.95		
120mm 4 Frame 3 Strips 25 Sheet	4.25		
120mm 4 Frame 3 Strips 100 Sheet	14.95		
120mm 3 Frame 4 Strips (6x7) 100 Sh.	14.95		
120mm 3 Frame 4 Strips (6x7) 25 Sh.	4.25		
120mm 9 Single Frame Per Page 25 Sh.	5.95		
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4x5 Single 100 Sh.	8.95		
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Pakon 2500	64.95	Pakon 10,000	239.50	35mm AGX002 (50)	7.59
Pakon slide Mounter	38.95			AGA002	11.79
Gepe Anti Newton: Glass Mts.				35mm AGX500 (50)	7.89
35mm (bx 20).....6.45				AGA500	14.65
6x4.5 (bx 20).....11.25				6x4.5 DGX002 (20)	6.25
6x7 (bx 10).....19.95				DGA002	16.75
Glassless Mts.				6x6 DGX001 (20)	6.25
35mm (bx 100).....9.95				DGA001	16.75
6x7 (bx 10).....13.50				QM5050 Cardboard Mount Opener	4.19
Cardboard Mounts Box 1000 Head Seal					
35mm.....28.95					
6x4.5 6x6.....54.95					
Hand Mounts Heat Press 35mm					
Film Cutter w/Tacker					
2-1/4x2-1/4 Hand Press					
35mm Self Seal Cardboard Mts 1000					
Logan Slide File (metal-groove) #200					
Logan Slide File #1500					

## KODAK BLACK AND WHITE AND COLOR FILMS

KODACHROME PRINT							
	GA-100	GB-200	GC-400	GF-1600			
24	1.89	3.19	2.49	3.75	2.75	4.05	4.79
24 w/KP	7.98	9.28	8.49	9.84	8.84	10.14	10.88
36	2.49	4.15	3.19	4.75	3.49	5.15	5.99
36 w/KP	10.58	12.34	11.38	12.94	11.58	13.34	13.99
120	2.09	2.99					

NEW! KODACOLOR ROYAL GOLD PRINT				
	RZ-25	RA-100	RC-400	RF-1000
	USA	USA	USA	USA
24	4.25	3.75	4.75	5.90
24 w/KP	10.34	9.84	10.84	11.99
36	5.25	4.95	6.25	7.50
36 w/KP	13.44	13.14	14.44	15.69





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44-61 Copal Self Cocking Shutter	199.95
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50/4.5	228.00 75/4.5 214.95
105/4.5	239.95 135/4.5 239.95
44-81 Tripod Adapter	99.00
44-85 Universal Camera Mt. (for 35mm)	109.00
44-88 Filter Kit	74.95

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88-1 3 1/4 x 4 1/4 Pack Film Camera w/ Back	215.00
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88-59 4x3 Color Autofilm Body	239.00
88-51 4x3 B&W Autofilm Body	239.00

#### Lens Components

17/4	459.00	35/4.5	459.00
75/4.5	359.00	127/4.7	359.00
17/4 USED	349.00		
88-20 AC-DC Power Supply	389.00		
Frame Attachment 3" (specify)	ea. 64.50		
88-7 Ratio Multiplier	108.00		
Special Frame Att. 3" (specify)	ea. 94.00		
88-36 Dental Kit	219.95		
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1705 F/Mini Repro	69.95
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CS-7	36.50	23-P	39.75
CS-1	43.95	23-C	41.50
CS-2	56.75	35-2	39.75
CS-6	62.95	35-4	58.00
CS-3	78.95	35-4	63.95
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Dual Mode DLX Slide Duplicator	1395.00
Dual Mode Slide Duplicator	1009.00
Beseler APO Rodagon 75F4	525.00
Universal Camera Mount	159.00
Diffusion Illumination Chamber	179.00
Positive Position Slide Carrier	155.00

### BESELER COPY SYSTEMS

CS-14	169.95	CS-21	299.95
CS-24	499.00	CLA-14	66.95
CLA-20/21	72.00	CLA-24	69.00

### WESS

PLASTIC, INC.	
The Holder	50.00
The Composer	114.95
The Glower	57.00
Filter Drawer (2x2")	39.00
Beseler Dual Mode Adapter	65.95
The Duper	72.00
3x3 Filter Holder	175.00
Box 50 Pin Register Mounts (AAA002)	11.95

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	Qt.	1/2 Gal.	Gal.	5 Gal.
D-76	2.19	2.35	3.89	—
Dektol	1.99	2.59	3.99	16.99
Microdol-X	2.99	—	5.39	22.95
Fixer	1.40	2.69	3.35	14.49
Rapid Fix	—	—	6.19	17.19
DK-50 or D-11 or D-19 gal ea.				4.69
T-Max Dev. Gal.	6.89	5 Gal.		23.95
T-Max RS Dev Rep Gal.	8.99	10 Gal.		81.95
HC 110 2 Gal.	9.39	3 1/2 Gal.		14.95
Kodafix Liquid gal				4.49
Photoflo 4 oz	2.99	16 oz.		5.45
28% Acetic Acid Pint				2.89
Indicator Stop Bath .16 oz.	4.09	Gal.		25.79
Glacial Acetic Acid 16 oz.	4.49	Gal.		16.95
Hypo Clear 11/4 Gal.	2.25	5 Gal.		4.09
Sepia Toner				2.59
Selenium Toner Rapid 8 oz.	5.69	qt.		12.95
Kodalith Dev. 2 Gal.				9.95
Technidol Dev. Liquid 3 Pt.				8.95
SII Activator Qt.	4.50	2 1/2 Gal.		35.95
S30 Stabilizer Qt.	6.99	2 1/2 Gal.		53.95

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RA Developer Starter	8.99
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RA Extacolor Set Gal.	26.95
R3000 Gal.	41.95
C41 Gal.	43.95
E6 Gal.	57.75
Hobby Pack Neg. (C-41)	17.79
SLIDE KIT (E6)	12.50

Acufine qt.	2.25	Gal.	5.19
Liquid Light 8 oz.	12.75	Pt.	23.95
Ethol LPD Gal.	6.75	Ethol UFG Gal.	6.75
Sprint Chemistry	In Stock		

## CHEMISTRY

### unicolor color chemistry

	Qt.	Gal.	4 Gal.
R2	—	32.50	—
K2	—	49.95	—
3-Step	—	22.50	43.39
Rapid E-6	—	25.95	61.95 169.95
2-Step	—	13.99	35.95
New! Trans 6	—	51.95	125.95
Unprint (RA)	—	28.70	59.95
Unprint 10 Ltr. Dev. & Blix	—	—	37.95

### ILFORD CHEMISTRY

M.G. Dev 5 Qt.	4.25	5 Gal.	16.50
M.G. Fixer 2qt.	3.25	2 Gal.	9.79
ID 11 Qt.	2.25	Gal.	3.95
Microphen qt.	2.25	Gal.	3.95
Bromphen qt.	2.05	Gal.	4.09
Perceptol Gal.			5.90
Ilfoftech HC 28 oz.			14.95
Universal Wash Aid 12.8 oz.			3.35
Universal Stop Bath 12.8 oz.			3.35
2000 RT Dev. 12.5 Gal.			38.79
2000 RT Fixer 12.5 Gal.			24.99
Uni. Developer (film or paper) gal.			2.79
Universal Developer (paper) 10 gal.			17.95
Universal Fixer gal.			6.49
Universal Fixer 20 gal.			55.95
Univ. Fixer 1/2 gal.	2.89	4 gal.	14.29
Ilfosol-S Film Dev. 5 qt.			3.95

### CIBA CHEMISTRY

P-30 6 Liter (w/DEZ Addit)	95.99
P-30 2 LTR Powder Kit	25.49
P-3 Developer Start 3.5 Gal.	26.95
P-3 Bleach Start 3.5 Gal.	26.95
P-3 Fixer 3.5 gal.	20.95
Transparent Retouching Dyes	36.95
P30 Color Print Techniques	16.95

### EDWAL

New TG-7 Qt.	11.95	Gal.	29.95
FG-7 Qt.	11.95	Gal.	33.50
Platinum II Qt.	11.95	'G' Developer Qt.	14.50
Ultra Black Qt.	14.50	Toner 4 oz.	5.95

### BESELER LIQUID CHEMISTRY

A' 2-step 1 liter	14.95	4 liter	35.00
10 liter	48.00	30 liter	99.00
CN-2 Liter	19.00	5 liter	60.00
E-6 liter	22.00	E6 5 liter	63.50
NEW R4A 5 Liter			33.50
NEW R4A Liter	14.95	2 1/2 Liter	26.95
NEW 3-Step Liter	21.00	2 1/2 Liter	46.95

### BESELER POWDER CHEMISTRY

CN-2 1/2 Liter	5.95	Liter	10.95
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### ORIENTAL CHEMISTRY

Plus Film Dev. Ltr.	8.29	2.5 Gal.	43.80
Plus Paper Dev. Ltr.	8.29	2.5 Gal.	43.80
Plus Rapid Fixer Ltr.	8.35	2.5 Gal.	36.99
AB-55 Liquid Film Developer 3QT.			23.95

### PHOTOCOLOR KITS (Developer & bleach Fix)

Photocolor II Neg. Developer 6 Ltr Kit	43.95
FP-1 1/2 LTR	19.90
6 LTR Kit	45.95
Master Class RA-4 5 Ltr	33.95
Chrome R 5 Ltr Kit	64.95
Chrome-6 (E-6) 1200 ML Kit	24.90
Chrome-6 (E-6) 5 Ltr Kit	68.90
Chrome-6 (E-6) 15 Ltr Kit	164.90
Unitol Fine Grain B&W Film Dev. LTR	8.49
Master Class Chrome 6 5 Ltr Kit	69.00

### HEICO CHEMICALS

ILC 90 Qt.	6.79	5 Qt.	21.50
OS Film Dev. Qt.	9.95	5 Qt.	39.50
Permafix Qt.	6.95	5 Qt.	25.95
NH5 Fixer (w/o Hard) Qt.	4.75	5 Qt.	16.79

### AGFA CHEMISTRY

Rodinal 4 oz.	5.39	16 oz.	7.99
Neutol Paper Dev. 4 oz. (Warmtone)			1.99
16 oz. (warm)			4.99
42 oz. (cold)			6.99
Agelux 4 oz.	3.29	32 oz.	14.49
Multicontrast Developer 16oz.			2.95
Sistan Stabilizer 1 Ltr.			13.95
Agelux Developer 5 Ltr.			14.95
Viradon Toner 4 oz.			9.95

## PAPER CHARACTERISTICS . . . PAPER CHARACTERISTICS . . . PAPER CHARACTERISTICS

**KODAK**  
**POLYCONTRAST** - Expanded Selective Contrast Range 0-5 Grades. Fast Speed Developer incorporated for Rapid Processing. Available in F-Glossy, E-Lustre or N-Matte Surfaces.  
**KODABROME** - Fast Speed, Developer Incorporated. Available in Grades 1-5 and in F-Glossy, E-Lustre and N-Matte Surfaces.  
**PANALURE SELECT** - Projected Speed. Developer Incorporated for High Quality B&W Prints from Color Negatives. Available in 3 Contrasts and in F-Glossy Surfaces.  
**POLYFIBER** - Selective Contrast. Neutral Image Tone, Medium Speed. Available in F-Glossy, G-Lustre or N-Matte Surfaces.  
**ELITE** - Silver Rich Fine Art Paper, Premium Weight. Neutral Blacktone. High Lustre Surface. Available in Grades 1-4.  
**EXTALURE** - Warm Tone High Speed. Available in G-Lustre.  
**P-MAX ART** - Double Matte Surface Makes Excellent Tooth for Hand Coloring Without Backprint.  
**EXTAMAX RA** - B&W Prints With Neutral Image Tone from Color Negatives. Process in RA-4 Chemistry.  
**EXTAMATIC** - High quality. Continuous Tone Projected Speed. Selective Contrast Uses S II, and S30 Chemistry. Available in F-Glossy or N-Matte Surfaces.  
**EXTACOLOR PROFESSIONAL** - RC Paper for Color Prints from Negative. Medium Contrast. Uses EP-2 or Compatible Chemistry. Available in F-Glossy, N-Matte or E-Lustre Surface.  
**EXTACOLOR PLUS** - Same as Above with Higher Contrast.  
**RA PORTRA** - Low Contrast. Optimized for Portraiture. Uses RA-4 and Compatible Chemistry. Available in F-Glossy, N-Matte or E-Lustre Surfaces.  
**RA-SUPRA** - RC Paper for Color Print from Negatives Medium Contrast for Industrial or Commercial Application.  
**RA ULTRA** - RC Paper for Color Print from Negatives. High Contrast for Industrial or Commercial Application.  
**RADIANCE** - RC Color Prints from Transparencies. Available in F-Glossy, or N-Matte Surface.  
**POLYMAX** - Premium High Speed Widest Range Selective Contrast. Brilliant Whites. Excellent Separation of Midtones and Shadows. Non Developer incorporated. Available in F-Glossy, E-Lustre or N-Matte Surfaces.  
**RADIANCE SELECT** - Ultra High Glossy surface from Slides Excellent Detail and Color Saturation. 7 Mil Ester White base.

**ILFORD**  
**MULTIGRADE RAPID VARIABLE CONTRAST RC** - Rich Blacks, Bright Whites Developer Incorporated. Excellent Tonal Range - 12 Contrast Grades. Available in Glossy, Matte, or Pearl Surfaces.  
**MULTIGRADE DELUXE VARIABLE CONTRAST RC** - Brilliant Whites Deep Rich Blacks. Wide Tonal Range. Non Developer Incorporated Achieves 12 Contrast Grades. Available in Glossy and Pearl Surfaces.

**MULTIGRADE FIBER VARIABLE CONTRAST B&W FIBER**. Exhibition Quality Achieves 12 Contrast Grades. Available in Glossy, Matte or Stipple.  
**ILFOSPEED RC GRADED DELUXE** - Bright White Base. Neutral Blacks Available in Grades 1-5 Glossy, Semi Matte or Pearl Surfaces.  
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**ILFOCOLOR DELUXE** - Polyester Base Color Print Deluxe Glossy Surface Excellent Color Saturation. Brilliant Whites. EP2 or RA type.  
**AGFA**  
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**Multicontrast Premium-RC** - Neutral-to-Warm Image Tone. Blacker, Haze-Free Blacks and Purer Whites Than Any Other R-C Paper. Non-Developer Incorporated. Glossy or Semi-Matte.  
**Multicontrast Classic 111-FB** - D.W. Fiber Base. Very Warm-to-Neutral Image Tone. Glossy.  
**PORTRIGA** - D.W. Fiber Base. Warm Blacks and Warm Whites. High Silver Saturation. Warm Tone Chlorobromide Emulsion. Ideal for Exhibition or Portraits Available in Glossy or Semi-Matte. Grades 1-3. Heat Dry for optimal results - Air Dry not recommended.  
**INSIGNIA FINE ART** - D.W. Fiber Base. Warm Blacks with Bright, Neutral Whites. High Silver Saturation. Warm Tone Chlorobromide Emulsion. Extensive Tonal Range Uniform Grade-to-Grade Speed. Glossy Surface. Grades 1-4. Heat Dry for optimal results - Air Dry not recommended.  
**BROVIRA** - S.W. or D.W. Fiber Base. Cold Tone, Fast Bromide Emulsion. Silver Rich Blacks. Brilliant Whites. Wide Development Latitude. Expanded Tonal Range. Glossy Surface. Grades 1-5. Heat Dry for optimal results.  
**BROVIRA-SPEED RC** - Similar to BROVIRA D.W. Glossy, Lustre or Semi-Matte. Grades 1-4. Heat or Air Dry.  
**PORTRIGA-SPEED RC** - Similar to PORTRIGA D.W. Glossy or Semi-Matte. Grades 2-3. Heat or Air Dry.

**ORIENTAL**  
**GRADED S.W. AND D.W.** - Cold Tone Exhibition Quality. Brilliant Whites Intense Deep Black Excellent Tonal Reproduction. Available in Glossy Grades 1-5.  
**VARIABLE CONTRAST F.B.** - Selective Contrast. Cold Toned Full Contrast Range. White based Available in Glossy or Semi Matte. RC Graded Available in 2 and 3.  
**PORTRIT** - Warm Toned. Warm Base. Available in Lustre or Semi Matte Grades 2 and 3.  
**RC GRADED OR RC VARIABLE CONTRAST** - Silver Rich, Clean Whites. High Printing Speeds. Available in Glossy or Semi Matte. RC Graded. Available in 2 and 3.  
**PANCHROMATIC** - For B&W from color Negatives. natural Brightness Excellent Tonal Reproduction. Available in Glossy.

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**BROMOFORT** - A Bluish-Black Image Tone on a Pure White Paper Base. Available in Double Weight. Glossy or Semi-Matte Paper Surfaces. Contrasts grades 1, 2, 3, 4, and 5.  
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**POLYGRADE FB** - Bluish-Black Image Tone on a Pure White Paper Base. Double Weight Fiber Base Paper Available in Glossy or Semi-Matte Surface. Compatible with Kodak and Ilford Polycontrast Filters.  
**FORTESPEED GRADED FC** - Resin Coated. MW Graded. Provides Neutral Black Image on a White Paper Base. AVAILABLE IN GLOSSY OR SEMI - Matte Surfaces. Contrast Grades 2 and 3 only.  
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**METALLICS** - RC in Gold or Silver Surfaces.  
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**CLASSICS** - Fiber Based Textured Warm Tone Warm Base. Silver Rich Chlorobromide Emulsion Normal Contrast. R Surface Looks Like Artist's Watercolor. X Surface Looks Like Artist's Canvas. Pearl and Glossy are on White Base.

**ILFOCHROME**  
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RA—Portra	—	—	—	8.46	30.90	—	—	21.95	29.50	61.25	103.90
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28-105-4.0 Sigma	219
28-200-3.8 Tamron	289
28-200-3.8 Sigma	239
35-70-3.5 Canon	92
35-105-4.5 Canon	159
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70-210-4.0 Canon	179
70-210-4.0 Sigma	139
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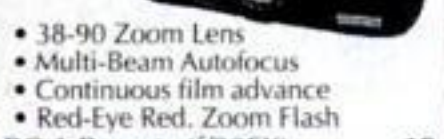
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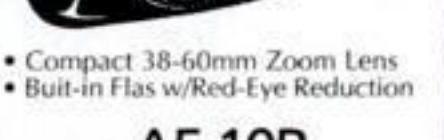
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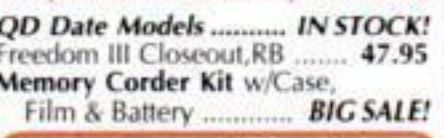


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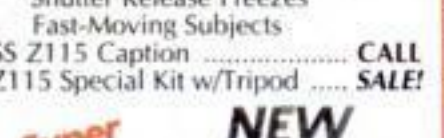
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- Built-in Flash w/Red-Eye Reduction

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	GA-100	GB-200	GC-400			RZ	RA	RF	CK	CX	CJ	
	IMP.	USA	IMP.	USA	IMP.	USA						
135-12	1.66	2.24	2.24	2.85	2.60	2.99						
135-12 w/KP	6.13	6.70	6.71	7.25	7.01	7.39						
135-24	1.89	3.19	2.49	3.75	2.79	4.05	4.13	3.64	5.73	2.89	2.75	3.79
135-24 w/KP	7.98	9.28	8.49	9.84	8.88	10.14	10.22	9.73	11.82	8.79	8.69	9.88
135-36	2.49	4.15	3.19	4.75	3.49	5.15	4.77	4.77	7.23	4.65	3.19	5.34
135-36 w/KP	10.68	12.34	11.38	12.94	11.58	13.34	13.26	12.96	15.48	12.84	11.38	13.50
120	2.09	2.99										3.59

EKTAPRESS			PROFESSIONAL COLORPRINT		
	PPA-100	PJB-400	PPC-1600	VPS-160	VPH-400
	IMP.	USA	IMP.	USA	IMP.
135-36	2.75	3.90	3.85	4.99	5.15
135-36 w/KP	10.94	12.09	12.04	13.18	13.44

120/220 FORMAT PROFILM					
	VP-120	VPS-160	VHC-160	VPL-160	VPH-400
	IMP.	USA	IMP.	USA	IMP.
120	2.00	2.38	2.72	2.98	2.89
120 5-Pack			13.68	14.35	14.45
220 5-Pack			27.40	31.48	

KODAK BLACK & WHITE					
	PX-125	TX-400	TMX-100	TMV-400	TMZ-3200
	IMP.	USA	IMP.	USA	IMP.
135-24	2.05	2.57	2.05	2.56	2.25
135-24 w/KP	8.13	8.66	8.14	8.65	8.34
135-36	2.69	3.59	2.79	3.60	2.89
135-36 w/KP	10.88	11.78	10.98	11.79	11.08
120			1.99	2.39	2.09
120 5-Pack	12.70	13.89	12.95	13.49	10.45
220 5-Pack			28.49		

KODAK SLIDE FILM					
	ASA	IMP.	USA	IMP.	USA
KM	25	4.23	4.69	7.49	7.98
KR	64	4.18	4.69	7.47	7.98
EA Elite	50	4.59	4.69	7.88	7.98
EB Elite	100	3.95	4.49	7.24	7.78
ED	200	4.79	5.49	7.99	8.78
ET Tungstn 160	4.89	5.49	8.18	8.78	5.69
KL	200	5.29	5.54	8.58	8.83
EL	400	4.99	6.50	8.19	9.79

PROFESSIONAL SLIDES					
	ASA	IMP.	USA	IMP.	USA
PKM	25	6.85	7.19	10.79	11.18
KPA Tungstn	40	8.49	8.99	12.29	12.79
EPY Tungstn	64	5.49	7.15	9.48	11.15
EPR	64	5.39	7.15	9.27	11.09
EPX	64	5.49	7.15	9.48	11.09
PKR	64	6.60	7.15	10.49	11.14
EPN	100	6.25	7.87	10.24	11.86
EPP	100	6.20	7.87	9.99	11.86
EPZ	100	5.30	7.80	9.10	11.75
LPP Lumiere	6.99	7.69	10.75	11.68	
LPZ Lumiere	6.99	7.69	10.75	11.68	
EPT Tungstn	6.80	8.63	10.78	12.62	
EPD	200	6.95	8.63	10.94	12.62
PKL	200	8.29	8.77	12.28	12.76
EPJ Tungstn	320	8.45	9.89	12.44	13.89
EPL	400	7.79	9.99	11.78	13.98
EPH	1600	9.39	11.98	13.38	15.98
5071 DUP	6.09	6.49	10.08	10.48	

120/220 SLIDE FILM					
	ASA	IMP.	USA	IMP.	USA
EPY	64	3.25	3.79		
EPR	64	3.18	3.99	15.90	19.95
EPX	64	3.49	4.09	17.45	20.45
PKR	64	4.29	4.69		
EPN	100	4.20	4.35	19.49	21.75
EPP	100	3.25	4.27	16.25	21.95
EPZ	100	3.70	4.27	18.49	21.95
LPP Lumiere	4.95	4.99	24.65	24.79	47.85
LPZ Lumiere	4.95	4.99	24.65	24.75	47.85
EPT Tungstn	4.69	4.80	23.45	23.89	
EPD	200	3.49	4.69	17.45	23.45
EPL	400	4.95	5.95	24.75	29.49

SINGLE USE CAMERAS					
	ASA	IMP.	USA	IMP.	USA
KODAK: FunSaver	6.18				
KODAK: FunSaver w/Flash	10.75				
KODAK: FunSaver Tele	11.40				
KODAK: FunSaver Panorama	8.80				
KODAK: FunSaver Mailer	9.60				
KODAK: FunSaver QuickSnap	4.95				
KODAK: FunSaver QuickSnap w/Flash	9.85				
KODAK: FunSaver Oh My Gosh	7.40				
KODAK: FunSaver Oh My Gosh w/Flash	11.89				

EUROPEAN #1 Quality					
	ASA	IMP.	USA	IMP.	USA
XR 135-12	1.25				
XR 135-24	1.54				
XR 135-36	1.79				

	ASA	IMP.	USA	IMP.	USA	KODAK:		PAN F P
EPY	64	3.25	3.79	-	-	Funsaver	6.18	50
EPR	64	3.18	3.99	15.90	19.95	Funsaver		.70
EPX	64	3.49	4.09	17.45	20.45	w/Flash	10.75	24 w/KP
PKR	64	4.29	4.69	-	-	Funsaver		6.95
EPN	100	4.20	4.35	19.49	21.75	Tele	11.40	36
						Panorama	8.80	1.48
								36 w/KP
								9.65



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1MF-21 (N8008)	164.95
1MF-22 Data Back F4	114.50
1MF-23 Control Back F4	399
1MF-25 (N-90)	CALL
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AN-1	14.75	AN-4	13.95
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CL-30, 31, 34	21.50		
CL-13, 32, 33, 38, 41	27.95		
CL-15, 35	29.95		
CL-20, 36, 40	39.95		
Nikon Thin Strap 3/4"	10.50		

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20/2.8 AF	514	\$50	464
24/2.8 AF	329	\$25	304
28/2.8 AF	199.95	\$25	174.95
35/2.0 AF	329	\$25	304
60/2.8 Micro AF	CALL	\$35	SALE
85/1.8 AF	334	\$25	309
105/2.8 Micro AF	CALL	\$50	SALE
180/2.8 ED AF	714.95	\$75	639.95
300/4 ED AF	924.95	\$75	849.95
24-50/3.3 AF	389.95	\$50	339.95
28-70/3.5 AF	299.95	\$50	249.95

**NIKON AF LENSES**

50/1.4	224.95
50/1.8	82.95
135/2.0 AF DC	CALL
35-70/3.3	147.80
TC-14E CALL TC-20E	CALL
TC-16A	CALL

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18/2.8 AF-D	CALL
28/1.4 AF-D	CALL
105/2 AF-DC	CALL
200/4 ED-IF	CALL
20-35/2.8 AF-D-IF	CALL
35-80/4.0-5.6 AF-D	SALE
300/2.8 ED-IF	CALL
600/4 ED-IF	CALL

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WINDER FOR FG, FG20, EM... 37

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SB-22 134.95	SB-23 99.95
SB-25 Flash for N-90	CALL
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SD-8 Powerpack	119.98
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F-32	179.95	T-20	89.50
Zoom Adapter T32	31.50		

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16/3.5	629	35/2.8	114.95
18/3.5	549	35 Shift	469
21/2	549	50/1.2	309
50/1.8	76.50	21/3.5	349
24/2	478.95	100/2	449.50
24/2.8	299.95	100/2.8	218
24 Shift	1049	180/2.8	599
28/2	CALL	200/4	268
28/2.8	184	300/4.5	479
35/2	249.95	500/8	499.95
85/2	299.50		
20/2 Mac	298	382.8 Mac	269
50/3.5 Mac	278	50/2 Mac	388
90/2 Mac	609.50		
80/4 Mac	299.50		
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OM1.4x4 268	OM2x4 168		
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Slide Copier	79
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14	39
25	44.50
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6V Power Pack 2	39.95
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N8008S	CALL	F45	CALL	F-3T Titanium Body	CALL
N-50 NEW, LATEST!	CALL	N6000 Manual	349.95		

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DA-2	299.95	Screen N8008s/N90	25.90
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PB-6E	149.95	Close-up #0 (52mm)	32
BR-2	17.95	Close-up #1, 2 (52mm)	32
BR-3	17.95	Close-up #3T, 4T (52mm)	32
AR-4 Dble Cable Release	37	Close-up #5T, 6T (62mm)	49

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REBEL XS	CALL	CALL
REBEL XS QD	CALL	CALL
EOS-A2	CALL	CALL
EOS-A2E	CALL	CALL
EOS-1	CALL	CALL
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LX Winder	CALL		
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LX Motor Drive	CALL		
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LX Motor Drive	CALL		
NiCad Pack & Charger	CALL		

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LX Motor Drive	CALL		
NiCad Pack & Charger	CALL		

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LX Motor Drive	CALL		
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LX Motor Drive	CALL		
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LX Winder	CALL		
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PAGE #3

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167MT ..... 539 100 ..... 439

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	70-210/3.5 SP Macro

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28-70/3.5 Compact	149	-	149	-
28-200/3.8	289	289	289	289
Closeup Lens for 28-200	19.95	19.95	19.95	19.95
35-90/4 Compact Macro	129	-	129	129
35-105/2.8 ASL	719	809	719	-
70-210/2.8 LD AF	909	989	909	-
70-210/4 Compact	139	-	139	-
70-300/4 NEW	254	254	254	-
90-300/4.5 Macro	179	-	179	-
90/2.5 Macro	299	-	299	299
300/2.8 LD	2519	-	2519	2519
1.4X Converter	94	94	94	-
2X Converter	126	126	126	126

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28/2.8	74.50	-	-	-
90/2.5 ATX	209	-	-	-
90/2.5 ATX MACRO	275	-	-	-
with 1:1 Macro Extended	-	-	-	-
100/2.8 ATX Macro	369	-	359	-
400/5.6 SD	228.95	-	-	-
400/5.6 ATX	365	435.50	365	379
300/2.8 ATX	1395	1998	1915	-
20-35/3.5	232.50	326.50	233.50	234.50
24-40/2.8 ATX	229	-	-	-
24-70/3.5 SZX	184.50	-	-	-
28-70/3.5 SZX	99	-	-	79.75
28-80/3.5 SZX	-	-	93.75	93
28-70/2.8 ATX	284.95	346.50	279	285
28-105/3.5 SZX	184.50	-	-	-
28-200/3.5 SZX	173.95	234.95	-	234.95
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60-300/4 SZX	169.50	207.90	-	206.95
100-400/5.6 SZX	104	103	179	103 102.50
75-300/4	-	-	213.50	213.50
80-200/4.5 SZX	77.90	Nik Only	-	-
80-200/2.8 ATX	364	441.50	535.50	439.95
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75/2.8LS	1.4xA
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285 HV w/Zoom Head	79.95
283 w/Sensor, PC Cord	68.95

## METAL PRO SHOE

(283/285/285HV)	34.50
550FD Dedicated	41.50
Dedicated Mod.	from 22.50
MACRO 5000	64.95

## AUTOFOCUS FLASHES

636 EOS	84.95
728 Min, Nikon, EOS	49.50
736 Min, Nikon, EOS	78.95

## VIVITAR ACCESSORIES

SC-1	18.50
SC-2	18.95
SC-3	18.50
VP-1	19.50
Charge 20	79.50
NICAD KIT w/CHARGER	19.95
BD-3	5.50
NC-3	21.80
FK-2	22.95
WFK-2	22.80
LK-1	22
FK-1	19.95

## QUANTUM INSTRUMENTS

## Turbo Powered

- 150 Ws flash power
- Variable power in 1/3
- Sophisticated LCD display





# focus camera & video

4419-21 13TH AVENUE, BROOKLYN, NY 11219  
ADVERTISED PRICES ARE VALID MAY 10 - JUNE 9, 1994 (see bottom of page)

ORDERS CALL TOLL FREE U.S. & CANADA  
**800 221-0828**  
INFORMATION & NY STATE ORDERS  
**(718) 436-6262**  
CUSTOMER SERVICE (718) 871-7608  
24-HOUR FAX LINE 800-TO-FOCUS  
OVERSEAS FAX (718) 871-1152



## PROJECTORS & VIEWING

### KODAK CAROUSEL

**DON'T BE FOOLED**  
Price Includes USA Warranty, Bulb & Kodak B140 Tray

4200 w/Remote	178.95
4400 Remote Focus	233.95
4600 Autofocus	287.95
5600 Top-of-the-Line	391.50

Carousel w/3yr warranty CALL

### ACCESSORIES

Kodak B140 Trays 10 /	103
Kodak B80 Tray	6.74
Creation Color 80 Trays	8.50
Deluxe Case f/Carousel	23.95
Dust Cover	23.95
Tiffen #300 Case	45.90
Tiffen Pro Dissolve	595.75
Stack Loader	51.95
Slide Clip Set	43.90
Kodak EC Timer	68.95
25ft Extension Cord	26.50

### KODAK EKTAGRAPHIC

3 Year USA Warranty

E PLUS w/Tray	267.95
321 BX Remote w/Tray	230
311 BR Dual Voltage	429.95
341 AX Autofocus w/Tray	349
341 AMT AF	437.95
341 ATS Top-of-the-Line	498
Ektapro 7000	697.95
Ektapro 9000	802
AV-210	399
AV-270	663
AV-570	795
AV-460	529

### ACCESSORIES

AV-780 Universal Tray	9.45
AV-880 Tray w/cover	12.35
Ektagraphics AV35IR	110.95
Ektalaser Laser Pointer	267.95
Laser Pointer (old model)	129
AV-22 Programmable Dissolve	648

### PROJECTION LENSES

for Kodak Carousel & Ektagraphics, Telex Caramate

### FOCUS/RAYNOX PRO:

50/1.7 (2") Ultra-Wide	81.95
75/1.7 (3") Ultra-Bright	55
100/2.8 (4") Standard	32.50
100-150/3.5 (4"-6")	63.95
100-200/3.5 (4"-8")	130.95

### KODAK EKTAGRAPHIC

127/2.8	40.95
100-150/3.5 Zoom	76
102/2.8 Curved Field	37.95
124/2.8	41
102-152/3.5 Curved Field	74

### EKTAPRO LENSES FOR EKTAPRO PROJECTORS

CALL SCHNEIDER

100/2.8 4" Prolux	53.95
150/3.0 6" Prolux	89.95
70-120/3.5 Var Prolux	113

### NAVITAR

70-125	345
EXW-J309.90	
101/2.8 206	150-230
178/2.8 219	252.8

Use shorter lenses to get larger images & longer lenses to project in larger rooms (e.g. halls etc.)

### TELEX CARAMATE

4140 Autofocus Viewer	338
4340 w/ Audio	548.95
4480 AF w/ Audio	649
Remote w/Timer	33.95
Deluxe Case w/Lock	94.90
3150 Basic Projector	239.95
3170 Autofocus	381.95
3280 w/Dissolve	749.95

### PROJECTOR BULBS

FHS	15.10
EXY	19.80
ELH	11.59
ENH	16.80
EXR	14.80
DDM	19
Bulb for Reflecta	12.95

### KINDERMAN

AF Projector, Remote Control w/Lens & Lamp \$168

### LASER POINTER

• Improve the quality of presentations  
• Laser Light Point visible up to 300 feet  
• Small penlike design weighs less than 2 ounces  
5 Milliwatts Power  
PRICE BREAK!

### SLIDE DUPLICATORS

MAKE DUPLICATES OF YOUR FAVORITE SLIDES OR SLIDES FROM NEGATIVES WITH THESE EASY TO USE DUPLICATORS AND YOUR SLR CAMERA

SD-30	\$45.95
1:1 Magnification All Require T-Mount	
SD-40 ZOOM	\$68.95
1:1-2.5:1 Zoom Magnification	

### SLIDE EDITING

#### KNOX ACCOLIGHT

#6000 4 Foot	204.90
#6002 2 Foot	157.50
#6009 Portable	83.50
#6048 4" Stand	179.50

#### SLIDE SORTER

• Spillproof/Simulates Daylight	
• Holds 42 slides	39.75
LIGHT BOX	
• 11"/14" Uniform Light	38.95

## CAMERA BAGS & CASES

### TENBA

You've got the Camera... Now get THE BAG!

### LENS PROTECTION DIVIDER SYSTEM

A design so unique there is a Patent Pending

Doesn't your camera system deserve the bag with the most protection?

PROTECTION... that's what you buy a camera bag for and no bag offers better protection than Tenba. Tenba Bags feature the unique LPDS divider system to insure the greatest degree of shock protection... even from a height of 20 feet! Each divider has 4 pairs of double hook tabs to anchor in eight places to guard against force from any direction. In addition, Tenba bags are made from rugged, waterproof Protek nylon and feature comfortable non-skid wide shoulder straps.

### VENTURE SERIES

354	309	P655	P675
308	307	P684	P695
306	305		

### PRO PACK SERIES

P995	P795	554	513
P895	P995	534	415
		PEI EXPANSION KIT	
		511	508
P211	P215	506	503

### SLIM PACKS

P211	P215	506	503
------	------	-----	-----

### PRO TRAVELERS

P655	P675		
P684	P695		

### COMPANIONS IN STOCK! TRAVELERS SERIES

554	513		
534	415		
PEI EXPANSION KIT			
511	508		
506	503		

### CALL FOR SPECIAL PRICING ON THE COMPLETE LINE OF FINE TENBA BAGS

## LOWEPRO

### PRO SYSTEM

#608	#610	#612	
#613	#614	#615	
#620	#622	#623	
#624	#644	#646	

### ZOOM SYSTEM

#603	#604	#606	
------	------	------	--

### ADVENTURERS, TRAVEL & ACTION TRAVELER

#605	#607		
#634	#636		

### CORRESPONDENTS

#426	#428		
#429	#436		

### CONVERTIBLE SERIES

#701	#704	#705	
#706	#709	#757	
#777	#787		

### WORLD TRAVELERS

#8000 NEW	#8001 NEW		
#8002	#8003		
#8005	#8006		
#8020 NEW	#8023		
#8036	#707		

### TRAVEL APPAREL

#151	#161		
#164 NEW	#167 NEW		

### COMPACT SERIES:

Mini Mag Dlx or Polo	40 ea.
Mini Mag P	34.95
35 SLR	21.95

### PROFESSIONAL "AW"

Mini Mag All-Weather	59.95
Elite AW	64
Compact	89
Magnum AW	122.95
Commercial AW	191.95

### LOWEPRO SALE-ABRATION

This Month: Free Gift w/Purchase

### TREKKING SERIES:

Superior design for active shooters

Orion I	26
Orion II	36
Orion AW 75 Off Road	73
Trim Trekker	120
Photo Trekker	152
Photo Trekker AW	185
Super Trekker	SPECIAL

### NOVA SERIES:

Nova #1	30
Nova #2	35
Nova #3	39
Nova #4	49

### SEA KING

by TUNDRA  
GUARANTEED LOWEST PRICE!  
ALL IN STOCK!

#518 (18"x14"x5")	83
#613 (14"x10"x6")	58
#716 (17"x11"x7")	78
#718 (18"x14"x6")	93
#821 (21"x14"x9")	118
#822 (22"x18"x8")	143
#827 (27"x18"x8")	188

Price includes foam interior

### FREE FREIGHT! THIS MONTH ONLY

BE THE FASTEST DRAW IN THE WEST!  
WITH OUR QUICK DRAW ZOOM HOLSTER SLR CASE \$24.95  
INCLUDES SHOULDER STRAP

## HOME DARKROOM

### OMEGA

### C700

HOBBYIST'S DEVELOPING & ENLARGING OUTFIT  
Includes everything you need to start developing Black & White film and then make enlargements. The Omega C700 enlarger can be used with any film size from 110 all the way to 6x7. You can even upgrade it with a Dichro head to make stunning color enlargements. Just add a darkroom, chemistry & paper.

**\$255**

C700 B&W Enlarger	150
Copy Attachment	38.50
Dichro Head C700	274.95
C760 XL Condensor	375
C760 XL Color	485
75mm Lens Kit	59.90
50mm Lens Kit	64.50
Add'l Neg. Carriers	39.95
Camera Copy Att.	38.50
Voltage Stabilizer C760	78
Variable Contrast Module C760	74.95
Wall Mount	98.95
Wall Brace	85

### DARKROOM ACCESS.

SS 2 Reel Tank w/reel	12.95
SS 4-35mm Reel Tank	17.95
SS120 Reel 5 SS 35 Reel	4
Universal Tank w/Reel	8.50
Adjustable Film Reel	3.75
Paper Safe 8x10	8.85
Paper Safe 11x14	12.90
Trays 5x7 16x20	1.50
11x14	2.65
16x20	9.25
Changing Bag 16x17	10.60
Changing Bag 27x30	17.25
Film Clips (pair)	2.95
Dodging Kit	3.90
MAGNASIGHT Focuser	26.50
MINISIGHT Focuser	18.90
MICROSIGHT (25x)	42.90
Focus Scope	13.80
Graduates 16oz 4.15 32oz 5.25	12.95
Safelight	4.95
Thermometer	4.95
Small Dial Thermometer	11
Lrg Dial Thermometer	17.50
Rubber Film Squeegee	3.90
Print Tongs (Set of 3)	3.69
Trays - Set of three:	
5x7	5.35
8x10	4.60
11x14	7.70
16x20	27.95
35mm contact proof pntr	39

### PATERSON

35mm Tank & Reel	17.50
Universal Tank & Reel	18.24
Multi 3	17.96
Multi 5	24.26
Multi 8	37.77
Reel	5.89
35mm Proof Printer	53.50
120/220 Proof Printer	56.50
Standard Auto Washer	107
Major Auto Washer	203.95
Micro Focus Finder	18.87
Major Focus Finder	37.77
Auto Colorhmer	345.95

### ENLARGING LENSES

Nikon	
40/4	189
80/5.6	170.95
50/2.8	131
105/5.6	209
63/2.8	186
135/5.6	309
75/4	134.50
150/5.6	634
180/5.6	599

### BESELER

50/3.5	39.95
105/4.5	74.50
75/3.5	56.50
135/5.6	88.50
90/4.5	68.50

### BESELER HD

50/2.8	175
135/5.6	359
80/4	199
105/5.6	315

### SCHNEIDER COMPANION-S

50/2.8	178
80/4	229.50

### COPY STANDS

#### TESTRITE

CS-1L Copystand With Lights	\$67.95
• 14"x19" Base	
• Sturdy 23" Column	
• 2 Adjustable Light Holders	

#### BENCHER

M2 SERIES	
Camera Stand-Table Mdl	396
Camera Stand-Wall Mdl	338
Quartz Replicator	889
Incasandcan Replicator	859
Quartz Illuma w/Bench	1729
Quartz Illuma w/Pedestl	1866

#### COPY STANDS

CS-1	43.95
CS-5	150.95
CS-2	56.75
CS-6	62.95
CS-3	78.95
CS-7	36.50
CS-4	106.95
CS-8	198.50

#### LIGHTS

CL-23C 41.50	CL-35-4	63.95	
CL-23-44	58	CL-45	78.95
CL-35-239.75	CL-CDL128.95		
Adjustable Copy Stage	50.50		

#### ARCHIVAL STORAGE

35MM SLIDES	25	100
Top Load	6.50	19.75
120 SLIDES		
2" square	8.45	24.90
PRINTS		
3"x5	5.80	19.75
4x6	5.80	19.75
5x7	5.80	19.75
8x10	5.80	19.95
NEGATIVE HANDLER NEW		
Prof. handling System	2.99	

## DOMKE

### SHOOTER'S BAGS

F2 Jim Domke's Orig	76.50
F-1X Little Bit Bigger	99.95
F-3X Super Compact	62.95
F-32X Mini Zoom Bag	52.50
F-4AF Pro System Bag	82.95
F-5XB Shoulder & Belt	41.99
F-6 Little Bit Smaller	52.50

Available in Blk, Gry, Nvy, Sand

### SATCHELS & VESTS

F-801	36.95
F-802	47.50
F-803	52.50
F-804	62.99
F-805	83.99
F-806	74.95

PhotoTGS Vest Sml-XLrg . 69

### EMERALD EDITION

F-2E	99.95
F-6E	69.95
F-802E	74.95
F-803E	89.95

Available in Hunter Green Only

### BALLISTIC SERIES

F-2 "Ballistic"	79.95
F-3X "Ballistic"	64.95
F-6 "Ballistic"	54.95

### RIMOWA

CALL FOR PRICING

### DIAMOND

SPECIAL SALE PRICES!

LE4030 SE System Bag	64.95
LE4020 SE System Bag	49.95
XLV2110 Video Bag	44.95

## BOGEN

without head	3411 tripod	3001 tripod	3011 tripod	3021 tripod	3033 tripod	3036 tripod	3046 tripod	3051 tripod
43.75	53.75	64.75	84.75	127.75	142.75	122.75	167.75	
with 3025 head	59.50	69.75	80.75	100.75	143.75	159.50	183.75	
with 3028 head	73.75	83.75	90.75	112.75	154.75	169.50	193.75	
with 3029 head	76.75	82.85	94.75	116.75	158.75	175.75	198.95	
with 3047 head	93.75	101.75	114.75	141.75	175.75	190.75	219.75	
with 3063 head	133.75	143.50	151.75	167.75	214.75	229.75	253.75	
with 3126 head	93.75	95.75	108.75	127.75	169.75	192.75	217.75	
with 3130 head	93.75	103.75	114.75	134.75	174.50	192.75	217.75	
with 3160 head	99.95	103.75	121.75	141.75	178.50	199.75	224.75	
with 3265 head	98.50	108.90	119.75	137.75	179.75	197.75	223.75	

Black Anodized Finish Add 12.75 (Not All Available in Black)

### MONOPODS

3016	23.75
3018	28.75
3019	44.75
3218	32.75
3245 NEW	58.95

### TRIPOD HEADS

3025	17.75
3047	30.75
3026	24.75
3055	49.75
3028	29.75
3057	109.75
3038	149.75
3039	124.75
3066	249.75
3030	39.75
3263	369.75
3265	369.75
3265	369.75

### ACCESSORIES

Tripod Wide Strap	19.50
Case (Sml)	29
Case (Lg)	33
Macro Side Arm	31.50
3056 Auto Dolly	78.50
Pro Quick Release	29.80
Reg. Quick Release	25.60
Long Lens Support	29.80

### CULLMANN/TITAN

Magic 2 w/Ball Head	105.95
Mini Magic	64.90
Video Magic	153.95
Chest Magic	73.95
Magic 1 Case	17.95
Titan Professional	CALL

### BALL HEADS:

Arca-Swiss Monoballs	CALL
#1 & #2	CALL
Studio Ball Head w/Q.R.	299
Studio Ball Head	
w/Reversible Thread	279
Bogen Super Mono	148.95
NPC Pro Ball Head	208.50

### ANNIVERSARY GIFT

FREE CABLE RELEASE W/ EACH TRIPOD (UPON REQUEST)

## TRIPODS

### Authorized USA Dealer

### REPORTER

201	CALL
220	CALL
222	CALL

### STUDEX

320	CALL
322	CALL

### PROSTUDEX

410	CALL
411	CALL
412	CALL

### EXTRA LOW

135C	CALL
235C	CALL

### MONOPODS

561	CALL
562	CALL
563	CALL
564	CALL

### ACCESSORIES

Ball Heads	CALL
Rational Heads	CALL
Leveling Bases	CALL
Tripod Bags	CALL

### SLIK

Call to trade in program details

### AUTOFAST

112AF Max Height 61"	99
212 AF	SUPER SPECIAL!

### 333AF

128.50

### 322AF II

Extra rugged

### Professional Tripod

CALL

### UNIVERSAL DELUXE

U212 Deluxe	73.50
U112 Dlx	58

### OUTDOOR/SPORT

333 Sport	49
444 Sport II	88.95
444 Super Sport	78.95
610 DELUXE CLOSEOUT	199

### INSTA-LOK

800 GFL	26
960 GQL	39

### PROFESSIONAL

Professional	313
Professional SP	288</



# BINOCULARS & TELESCOPES

## PENTAX

### JCF COMPACT SERIES

NEW 7x21 UCF	CALL	8x24 UCF	CALL
NEW 8x24 UCF WR	CALL	NEW 9x21 UCF	CALL
0x24 UCF	CALL	NEW 10x24 UCF WR	CALL
		12x24 UCF	CALL

### DCF SERIES

8x42 DCF	CALL	10x42 DCF HR	CALL
7x20 DCF	CALL	9x20 DCF	CALL
8x56 DCF	CALL	9x63 DCF	CALL

### PCF SERIES

7x35 PCF	CALL	8x40 PCF	CALL
10x50 PCF	CALL	12x50 PCF	CALL

### 30X60 HG SPOTTING SCOPE

Camera Adapter	CALL	Tripod	CALL
----------------	------	--------	------

### MCF JUPITER SERIES

7x20 MCF	CALL
----------	------

### FUJINON

The Fujinon F-SX series binoculars are built to full Military Specifications: 100% waterproof, multicoated and offer an unprecedented 95% light transmission. The F-SX series also offer an exceptionally long eye relief of 23mm making them ideal for glasses wearers.

### CELESTRON

7x42	173	7x50	212
8x56	215	10x42	182
10x50	218		
11x80 Giant	319		
15x80 Giant	339		
20x80 Giant	344		

### MINOLTA

AUTOFOCUS BINOCULARS  
NEW! 10x23 Compact \$174.95

### FV63 Spotting Scope

20x-50x63	\$259
-----------	-------

### ZEISS

6x20B IF	299	8x20B CF	313
8x20B IF	369	10x25 BT	389
10x25B CF	353	10x20 BT	439
10x40B CFT	439		
7x42B CFT GA	779.95		
NEW! 7x45B DS-GA-CF	CALL		
7x50B IFT GA	889		
8x20B CF GA	379.95		
8x30 IF GA	659.95		
8x30B CFT GA	659.95		
8x56B CFT GA	876.95		
NEW! 8x56B DS-GA-CF	CALL		
10x40B CFT GA	797		
NEW! 10x56B DS-GA-CF	CALL		
15x60 CF T* Porro Prism	1447		
30x60 T* Spot Scope	1048		
Motor for above	279.95		
6x42 Skipper	749.95		
7x50 Skipper	1089.95		

# Meade Advanced Products

MEADE'S ONLY AUTHORIZED EAST COAST APD MAIL-ORDER DEALER

### 2045S

4 INCH SPOTTING SCOPE  
SPECIAL LOW PRICE LIMITED SUPPLY

The Meade 2045S spotting scope is probably the finest compact spotting scope in the world. Utilizing the Schmidt-Cassegrain optical arrangement usually only found in advanced amateur and observatory telescopes, the 2045S provides vivid, sharp high-resolution views that are unparalleled. Add an optional camera adapter & T-Mount & the 2045S becomes a fantastic 1000/11 telephoto lens. It includes a 25mm 1" (40x) eyepiece which is attached to the 2045S with a 45° erect-image diagonal & an erect-image 5x21 finderscope.

### 2045D ASTRONOMICAL TELESCOPE SPECIAL

### 97E

SPOTTING SCOPE TELEPHOTO LENS \$323

COMPLETE OUTFIT INCLUDES:  
• Multicoated 3.5" 1000mm F/11 optical tube assembly  
• 45° erect image diagonal for comfortable terrestrial viewing  
• 5x24 finderscope  
• 40X (25mm) eyepiece  
• Meade Lifetime USA warranty  
• Camera Adapter ..... 27.95  
• Eyepieces 111, 80, 55, 25X 37

### COMPACT SERIES

7x20 CF Travelite	63.50
8x23 CF Travelite III	72.95
9x25 CF Travelite	77.95
10x25 CF Venture	87.50

### NEW DIPLOMAT SERIES

8x23	CALL	10x25	CALL
------	------	-------	------

### ACTION SERIES

7-15x35 Scoutmaster II	143
7x35 Naturalist II	57.95
10x50 Lookout III	104.90

### STAY FOCUS PLUS

7x35	79.95	7x50	103.50
8x40	112.90	10x50	119.95

### COMPANION POCKET

8x20 D RC Sportstar	89.90
10x25 D RC Sportstar	104.70

### COMPANION DELUXE

6-12x40 Le Tour Zoom	349
8x20D Le Tour	165
10x25D Le Tour	180

### GOLD SENTINEL SERIES

7x35 CF Sporter	119
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### CRITERION SERIES

7x50 IF SP Prostar	659
8-16x40 Zoom XL	538
8x32 D RC Execulite	352.90
8x40 D Classic Eagle	649
10x40 D RC Execulite	373
10x70 IF	CALL

### E SERIES

7x35	238	8x30	264.95
10x35	289.95		

### SEA & SPORT SERIES

8x30D IF RC Trailblazer	319
8x23 RC Mountaineer	194.50
10x25 RC Mountaineer	199
7x50 HP Tropical	549

### SPOTTING SCOPES

20x60 Rubberized	199
15-45x60 RC Zoom	294.95
20-45x60 with Eyepiece	CALL
20-45x60 Zoom Angled with Eyepiece	439
Fieldscope ED Body W	499
Fieldscope ED Angled W	599

### NEW Fieldscope 78 ED

15, 30, 40x Eyepieces	69.95
60x Eyepiece	74.95
20-45x Zoom Eyepiece	159
Photo Attachment	168.90
Camera Adapter for Nikon RC Spotting Scopes	23.95

### BUSHNELL

### DISCOVERER

15-60x Zoom Spotting Scope	\$172
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### SPACEMASTERS

Spacemaster	144
Spacemaster ED Glass	292.95

### Spacemaster Kit w/15-45

Zoom Eyepiece, Mini Tripod, and Case	243
Armored Spacemaster	158

### Armored Spacemaster Kit

w/15-45 Zoom Eyepiece, Mini-Tripod and Case	253.95
Eyepieces (15, 20, 25, 40, 60x) @35	
15-45x Zoom Eyepiece	81.95

### BINOCULARS

### ELITE P Coated

8x42	CALL	10x42	CALL
7x36 NEW	CALL		
Elite 77mm Spot. Scope	CALL		
Elite 77mm ED	CALL		
Spotting Scope	CALL		
15-45x Waterproof	CALL		
Spotter	CALL		

### LEGACY With Case

7x35 Extra Wide Angle	77.95
8x40 Wide Angle	89.95
10x50 Wide Angle	97.90
7-15x25 Compact Zoom	123
8-24x50 ZOOM	144.90

### SPECTATOR ARMORED

10x50 WA 80	8x40 WA 68
7x35 WA 69	10x25 WA 63

### BINOCULARS

8.5x44 Audubon	209.95
8.5x44 Audubon ED	CALL

### CELESTRON

WE CARRY THE FULL LINE OF CELESTRON

### SCOPES & ACCESSORIES AT UNBEATABLE PRICES

### C90 SPOTTING SCOPES

### C90 BASIC INCLUDES

• 30mm 33x Celestron eyepiece	CALL
• 45° erect image diagonal	CALL
• 8x20 erect image diagonal	CALL
• Foam padded carrying case	CALL
C90 Multicoated	CALL
C90 Rubberized Multicoated	CALL
C90 Rubberized Multicoated with 1" accessories	CALL
Camera Adapter	CALL
Eyepieces (.96 ONLY)	CALL
10, 16, 18, 25, 30, 40	CALL
4.5, 6, 7, 9, 12mm	CALL
For 1.25" Eyepieces	CALL

## Nikon

### SPORT OPTICS

You'll never see things quite the same again.\*

### 8x20 DRC

### SPORTSTAR

\$89.90

### FIELDSCOPE

### ED ANGLED

### Body W

WATER PROOF

\$599

### 15-45x60

### ZOOM SPOTTING SCOPE

• All metal construction	
• Rugged/lightweight	
• Extra-low dispersion glass	
• Sharp multicoated optics	
• Variable magnification	
• 25 year limited warranty	

\$299

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GB 135-24 200	2.58
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**COMMERCIAL KIT**  
• 2 SP150 4 Tube Strobe Units w/Modeling Lights  
• 1 SP100 AC Strobe Unit • 1 Barn Doors • 1 Snoot  
• 1 42" Umbrella • 2 AC Clamps • 27.5' Lightstands  
w/Swivel Brackets • 1 Storage & Carrying Case  
SAME WITH SP-250  
AN ADDITIONAL \$79.95  
**\$489.95**  
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**HOME STUDIO KIT**  
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• 1 Barn Doors • 1 Soft Box • 1 36" Umbrella • 1 Clamp  
• 2 AC Holders • 2 7.5' Lightstands w/Swivel Brackets  
• 2 Storage & Carrying Case  
**\$314.95**  
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PRICE OVER \$450

**LOCATION KIT**  
• 2 SP150 4 Tube Strobe Units w/Modeling Lights  
• 2 SP147 AC Strobe Unit • 1 Barn Doors • 1 Snoot • 2 36"  
• 1 36" Umbrella • 2 AC Clamps • 2 7.5' Lightstands  
w/Swivel Brackets • 1 Storage & Carrying Case  
SUGGESTED RETAIL  
PRICE OVER \$900  
**\$589.95**

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• 2 SP920 AC Strobe Units w/Modeling Lights • 1 SP100  
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• 1 36" Umbrella • 2 AC Holders • 2 7.5' Lightstands w/Swivel  
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**SUPER STARTER KIT**  
• 1 SP920 MDL STROBE • 1 SP100 STROBE  
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SUGGESTED RETAIL  
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Two HS-1000's, two 408 Stands, one AS-36, one E-27S  
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**PRO 500**  
Flash Power: 500 w/s w/ Stand Refl: 280 GN  
Recycling Time: 2 Sec Modeling Lamp: 150W  
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Pro 750 (750ws)  
429.95

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Flash Power: 220 w/s w/ Stand Refl: 150 GN  
Recycling Time: 4 Sec Modeling Lamp: 100W  
Power Settings: Full 1/2 Approx Weight: 2.4 Lbs  
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**200 W/S BEGINNERS OUTFIT**  
Consists of: 1-AS30M, 1-AS36, 1-Clamp  
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1-43 Silver Umbrella  
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**BESELER**  
**QUARTZ 750**  
**LOCATION KIT**  
**\$555.95**

**300 W/S STARTER OUTFIT**  
Consists of: 2-AS-30M, 1-AS-36, 1-27S  
Umbrella Light Holder, 1-Barndoor, 2-43  
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CONSISTS OF THE FOLLOWING: 3 QUARTZ 750  
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G-126: Call G-505: Call 318R: Call  
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PRO HEAD: 209.95  
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45V-XL Pro Chassis w/Baseboard: CALL  
45 Condensor Lightsource: CALL  
45 Dichro-S Colorhead w/4x5 Chamber: CALL  
45 Universal Colorhead w/4x5 Chamber: CALL  
45 Universal V-C Lightsource w/Probe: CALL  
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3 Lens Turret for 45MXT & 45V-XL: CALL  
35 Negatrans for any enlarger/chassis: CALL

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**C700 DARKROOM KIT**  
Omega C700 Condensor Enlarger,  
50/3.5 Enlarger Lens, 35mm  
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3 8x10 Developing Trays, 3 Print  
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40/4: 124.95 80/5.6: 169.95  
50/2.8: 124.95 135/5.6: 222.95  
63/2.8: 169.95 150/5.6: CALL  
210/5.6: 488.95 180/5.6: 489.95  
**SCHNEIDER COMPON U.S.A.**  
50/2.8: CALL 80/5.6 WA: CALL  
80/4: CALL 100/5.6: CALL  
135/5.6: CALL 150/5.6: CALL  
40/4 WA: CALL 60/5.6 WA: CALL  
180/5.6: CALL 180/5.6: CALL

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6x7 Body with Mirror Lock Up: CALL  
TTL Prism: CALL  
Penta Prism: 176.50  
Folding Focusing Hood: 79.95  
**PENTAX 6X7 LENSES**  
35/4.5: CALL 135/4M: CALL  
45/F4: CALL 165/2.8: CALL  
55/F4: 795.00 200/4: CALL  
75/4.5: CALL 300/4: CALL  
75/4.5 LS: CALL 400/4 ED: CALL  
90/2.8: CALL 500/5.6: CALL  
105/2.4: CALL 600/4: CALL  
2X Converter: CALL 800/4: CALL  
Kenko 2X Converter: 224.95  
Vivitar 2X: 189.95

**645 MULTI MODE**  
**MEDIUM FORMAT**  
**\$1199.99**

35/3.5: 472.00 135/4LS: CALL  
45/2.8: CALL 150/3.5: CALL  
55/2.8: CALL 200/4: CALL  
75/2.8: CALL 300/4ED: CALL  
75/2.8 LS: CALL 80-160 Zoom: CALL  
120/4 Macro: CALL 600 5.6 ED: CALL  
Kenko 2X Converter: 199.95  
1.4x Converter: 339.00  
120 or 220 Roll Film Holder: 139.95

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36"x48": 129.95  
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120 or 220 I Back: 299.00  
AE Finder: 875.95 Pro Hood: 248.00  
Prism: CALL W.L. Finder: 99.00  
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SQAI w/120 Back: CALL  
SQ-AM Body w/120 Back: 1286.95  
50/3.5 PS: 1286.95  
40/4 PS: 1492.95 110/4: 1286.95  
50/3.5: CALL 150/3.5 PS: 1286.00  
80/2.8 PS: 916.00 200/4.5 PS: 1183.00  
65/4 PS: 1441.00 250/5.6 PS: 1544.00  
Waist Level Finder S: 108.95  
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MF Finder S: CALL  
ME Prism Finder S: 812.95  
AE Prism Finder S: CALL  
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6x4.5 120 or 220 Back: 442.00  
NPC Polaroid Back SQA: CALL  
35MM BACK: CALL S GRIP S: 267.00

GS-1 Body w/120 Back: CALL  
50/4.5: 1544.00 150/4: 1199.95  
65/4: 1389.00 200/4.5: 1029.95  
100/3.5: 1441.95 250/5.6: 1544.00  
110/4 Macro: 1544.00 500/8: CALL  
**FINDERS**  
W Level: 142.00 AE Prism: CALL  
Prism: CALL AE Rotary: 1079.95  
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**FREE 80MM LENS**  
**645 PRO KIT**  
PURCHASE NEW: 645 PRO BODY,  
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Waist Level Finder Super: CALL  
Prism Finder Super: CALL  
AE Prism Finder Super: CALL  
**NEW AE Prism Finder Pro** CALL  
**NEW Pro Prism Finder** CALL  
120 or 220 Roll Film Holder: CALL  
35mm Back: CALL  
Polaroid Back: CALL  
24/F4 ULD: CALL 210/4C: CALL  
35/3.5: CALL 80 2.8: CALL  
45/2.8: CALL 80/1.9C: CALL  
Soft Shift: CALL 80/4C Mac: CALL  
145/4 SF: CALL 300 F5.6: CALL  
55/2.8S: CALL 300/2.8: CALL  
150/3.5C: CALL 500/5.6: CALL  
70/2.8C: CALL 105-210 4.5: CALL  
110/2.8C: CALL 55-110 4.5N: CALL  
80mm-F2.8 w/Shutter: CALL  
55-2.8 w/Shutter: CALL  
70mm-2.8 w/Shutter: CALL  
150 3.8 w/Shutter: CALL  
Mamiya 2X Converter: CALL  
Power Drive Grip Unit: CALL  
**MAMIYA NEW LEASING**  
**OUTFITS AS LOW AS**  
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**MAMIYA RB-67 SD**  
RB67 Pro SD Body: CALL  
Prism Finder 2: CALL  
CDS Finder: CALL  
CDS Prism Finder: CALL  
120 or 220 for SD: CALL  
120 or 220 Roll Film Holder: CALL  
6x4 5mm Roll Film Holder: CALL  
50/4.5C: CALL 180/4C: CALL  
65/4.5C: CALL 250/4.5C: CALL  
90/3.5: CALL 360/6.3: CALL  
127/3.5: CALL 500/8: CALL  
150/4CSF: CALL 100-200/5.2: CALL  
140/4.5 Macro: CALL  
**KL LENSES**  
90 3.5: CALL 75 3.5: CALL  
65 F4: CALL 75 SHIFT: CALL  
210 4.5 APO: CALL 127 3.5: CALL  
500 F6.0 APO: CALL 250 4.5: CALL  
350 5.6 APO: CALL 350 5.6 apo: CALL

**FREE \$1,300**  
**AE PRISM FINDER**  
**RZ11 OR RZ67**  
PURCHASE NEW: RZ11 OR RZ67  
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LENS AND GET AE PRISM FINDER  
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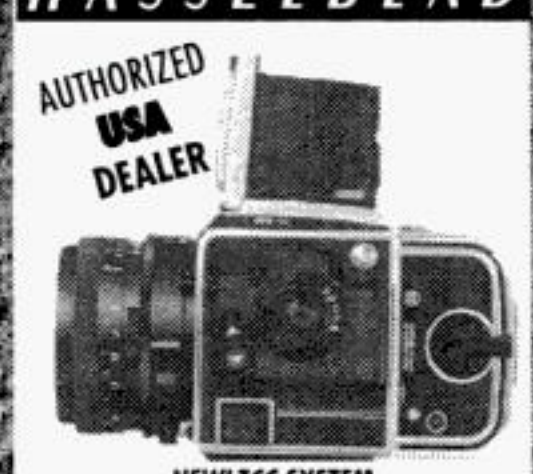
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RZ67 Body: CALL  
PD Prism Finder: CALL  
Prism Finder II: CALL  
AE Prism Finder: CALL  
Winder 2: CALL  
AC Adapter for Winder: CALL  
AE Magnifying Hood: CALL  
120 or 220 Roll Film Holder: CALL  
6x4.5 120 Film Holder: CALL  
50/4.5Z: CALL 140/4.5 MAC: CALL  
65/4Z: CALL 150/3.5: CALL  
75/4.5Z: CALL 180/4.5Z: CALL  
90/3.5Z: CALL 250/4.5Z: CALL  
110/2.8Z: CALL 360/6Z: CALL  
127/3.8Z: CALL 500/8Z: CALL  
100-200 Zoom w/Bracket: CALL  
**NEW 210/4 APO** CALL  
**NEW 250/4.5 APO** CALL  
**NEW 350/5.6 APO** CALL  
**NEW 500/6 APO** CALL  
**MAMIYA C330 S**  
C330S BODY: CALL 135/4.5: CALL  
65/3.5: CALL 180/4.5: CALL  
80/2.8: CALL Prism Finder: CALL  
Grip Holder C330: CALL

**MAMIYA 6 MF**  
PURCHASE A MAMIYA 6 MF BODY & RECEIVE 3  
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205 TCC Body: 6,455.00  
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250/4: 3,180.00 350/4: 7,168.00  
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500 CM Body: 1099.95  
503 CX Body: 1569.95  
503 Pro X Outfit: CALL  
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180 F4: 2554.00 2X Mutar: 1299.00  
500 F8: 4775.00 1.4 Mutar: 2899.00  
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250 5.6 Super Achromat: 4229.99

**BACKS, FINDERS & ACCESSORIES**  
A-12 Mag: 614.00 SCA 390: 169.00  
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UV, SKY, Color: CALL CALL CALL  
Color Balance: CALL CALL CALL  
Polarizer: CALL CALL CALL  
Proxar (0.5, 1.2): CALL CALL CALL  
Softar (1.2, 3): CALL CALL CALL

**Professional**

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GS-645 S w/80/4: 684.95  
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G617 Panorama: CALL 120 Back: CALL  
G617 Lens Hood: CALL 220 Back: CALL  
G617 Ctr Filter: CALL AE Finder: CALL  
GX-680 Body: CALL NC: CALL

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# TRI STATE

## CAMERA & VIDEO

**650 6TH AVENUE, (COR. 20TH ST) NY, NY 10011**

### SONY

CAMCORDERS	
CCD-FX310	CALL
CCD-FX430	CALL
CCD-FX530	CALL
CCD-FX630	CALL
CCD-TR30	CALL
CCD-TR40	CALL
CCD-TR70	CALL
CCD-TR81	CALL
CCD-TR85	CALL
CCD-TR90	CALL
CCD-TR500	CALL
CCD-TR500	CALL
CCD-SC5	CALL
CCD-VX3	CALL
VCRS	
SLV-420	CALL
SLV-620HF	CALL
SLV-700HF	CALL
SLV-720HF	CALL
SLV-770HF	CALL
SLV-750HF	CALL
SLV-920HF	CALL
SLV-R1000	CALL
EV-A50	CALL
EV-100	CALL
EV-2000	CALL
EV-3000	CALL
EV-7000	CALL
GV-S50	CALL

### JVC

CAMCORDERS	
GR-M3U	529.00
GR-M7 PRO	669.00
GR-AX25	519.95
GR-AX35	529.00
GR-AX55	589.95
GR-AX75	739.00
GR-AW1	769.00
GR-SX90	649.95
GR-SZ1	1139.00
GR-AX37	579.95
VCRS	
HR-J200	179.00
HR-J400	199.00
HR-J600	284.95
HR-VP404	209.95
HR-VP604	299.95
HR-VP606	339.00
HR-VP700	359.00
HR-S4700	419.00
HR-S4900	499.95
HR-S6800	519.95
HR-S6900	559.95
HR-VP612	289.95

### Canon

CAMCORDERS	
A-1 DIGITAL	979.95
ES-1000	CALL
UC-20	549.95
E-520	539.95
E-550	574.95
E-700	679.95
UC-S3	899.95
UC-S5	CALL

### CANON L-2

Hi 8mm, RC Time Code	CALL
HIFI Stereo, 15x1 Zoom	CALL
Interchangeable Lens System	CALL
L-2 BODY	CALL
CL8-120 15X LENS	459.95
CL8-7-69 8X LENS	289.95
CL5-15 3X LENS	489.95
CL-250 F4 REFLEX LENS	499.95
CL10-100 10X IMAGE STABILIZATION	2399.95
CL-2X EXTENDER	269.95
EOS ADAPTER VL	289.95
FS-72U FILTER SET	99.95
HC-1000 SYSTEM CASE	239.95
RS-1000 RAIN SHIELD	44.95

### BATTERIES

BP-E77K	39.95
BP-E718	59.95
BP-E722	64.95
BP-E4	64.95
BPE-722D WITH LED DISPLAY	89.95
MC-100 Multi Battery Charger	139.95

### REMOTES & EDITORS

WL-50	49.95
ZR-100	54.95
CU-ED	69.95
ED-100 EDITOR	194.95

### VIDEO LENSES

TL-37	52.95
TL-46	74.95
TL-55	79.95
TL-55L 3X	249.95
WD-37	58.95
WD-46	82.50
WD-55	84.95
WA-37	49.95

### RAIN SHIELDS

RS-A2	34.95
RS-800	34.95
RS-60	29.95
RS-U1	46.50
RS-U2	46.50
RS-U3	38.95
RS-9	34.95
RS-30	32.50

### MICROPHONES

ZM-100	129.95
MM-200	124.95
DI-300	89.95
MM-100	89.95

### FUJI

H-128SW HI 8MM	884.95
P-401 LCD VIDEO PROJECTOR	284.95
P-701 LCD VIDEO PROJECTOR	424.95

### PAL VIDEO

SONY PAL CAMCORDERS	
CCD-FX270	589.95
CCD-TR323	729.95
CCD-TR202	639.95
CCD-TR305	799.95
CCD-TR806	849.95
CCD-TR707	829.95
CCD-SC5E	819.95
CCD-TR805	1279.95
CCD-TR3E	1679.95
CCD-VX1	2589.95

### JVC PAL CAMCORDERS

GR-AX34EG	574.95
GR-AX63EG	639.95
GR-M51EG	619.95
GR-S70EG	829.95
GR-SX97EG	829.95

### JVC PAL VCRS

HRP-26A	219.95
HRD-X20EM	244.95
HRU-1200A	239.95
HRU-407MS	399.95
HRD-667HS	364.95
HR-J67MS	539.95
HR-J97MS	639.95
HR-J201EN	319.95

### AKAI PAL VCRS

VS-R120EM	175.95
VS-G20EM	249.95
VS-G4EM	289.95
VS-G51EM	329.95
VSX-400EGN	279.95
VSX-475EGN	379.95
VSX-560EGN	419.95
VSX-580EGN	469.95

### AIWA PAL VCRS

HVM-110	329.95
HVM-G330	339.95
HVM-G360	419.95

### Panasonic

CAMCORDERS	
PV-10204	554.95
PV-10303	599.95
PV-10304	609.95
PV-10404	654.95
PV-10503	704.95
PV-10604	714.95
PV-10604	854.95
PV-43	749.95
PV-54	999.95
PV-S63	1059.95
PV-S64	1139.95
PV-900	584.95
PV-910	614.95
PV-960	849.95
PV-S770	1069.95
PV-S372	879.95

### VCRS

PV-2301	174.95
PV-2401	174.95
PV-4301	204.95
PV-4401	204.95
PV-4311	219.95
PV-4411	219.95
PV-4314	259.95
PV-4414	234.95
PV-4351	264.95
PV-4451	254.95
PV-4461	264.95
PV-4361	319.95
PV-4462	344.95
PV-4362	344.95
PV-4464	344.95
PV-4466	CALL
PV-S4366	449.95
PV-S4280	469.95
PV-S4380	709.95
PV-S4480	CALL

### PRO INDUSTRIAL

PV-2301	174.95
PV-2401	174.95
PV-4301	204.95
PV-4401	204.95
PV-4311	219.95
PV-4411	219.95
PV-4314	259.95
PV-4414	234.95
PV-4351	264.95
PV-4451	254.95
PV-4461	264.95
PV-4361	319.95
PV-4462	344.95
PV-4362	344.95
PV-4464	344.95
PV-4466	CALL
PV-S4366	449.95
PV-S4280	469.95
PV-S4380	709.95
PV-S4480	CALL

### NEW AG-DR800

AG-3 3CCD S-VHS-C	2239.95
AG-186	749.95
AG-195	1029.95
AG-1280	254.95
AG-1740	299.95
AG-1970	1249.95
AG-2530	439.95
AG-EP60	CALL
HG-EP80	CALL
AG-5700	1269.95
PV-VP1	729.95
PT-10L LCD VIDEO PROJECTOR	499.95

### PANASONIC MONITORS

CT-1331Y	429.95
CT-1383Y	249.95
CT-2083Y	339.95
CT-2583Y	469.95
CT-1384VY	314.95
CT-2084VY	389.95
CT-2584VY	534.95

### RECA

CAMCORDERS	
CC-174	CALL
CC-178	CALL
CC-188	CALL
CC-190	CALL
CC-412	CALL
CC-540	CALL
CC-547	CALL
PRO-808	CALL
PRO-830	CALL
PRO-840	CALL
PRO-930	CALL
PRO-883H	CALL

### VCRS

VR-319	CALL
VR-321	CALL
VR-323	CALL
VR-501	CALL
VR-506A	CALL
VR-526A	CALL
VR-537	CALL
VR-601HF	CALL
VR-658HF	CALL
VR-664HF	CALL
VR-667HF	CALL
VR-720HF	CALL
VR-800HF	CALL

### HITACHI

CAMCORDERS	
VM-1600	559.95
VM-2600	599.95
VM-E53	569.95
VM-E55	659.95
VM-H57	784.95
VM-SP1A	899.95
VM-H38	879.95
VM-H39	1049.95
VM-R200	1089.95

### VCRS

VT-171	174.95
VT-270	199.95
VT-272	219.95
VT-370	264.95
VT-372	289.95
VT-462	329.95
VT-772	634.95

### Nikon

CAMCORDERS	
VN-200	CALL
VN-350	CALL
VN-760 (Same As Sony TR700)	CALL
VN-550	849.95
VN-750	1099.95

### MINOLTA

CAMCORDERS	
8-918 HI-8 2CCD	CALL
C-512	CALL
C-552	CALL
C-570	CALL
C-778	CALL
8-378	599.95

### SHARP

CAMCORDERS	
VL-HL 100U	1279.00
VLL-E30	639.00
VLL-E40	919.95
VLL-390	564.95
VLL-63	564.95
VL-HL 400U	CALL
VL-HX 10U	CALL

### VCRS

VCA-303U	169.95
VCA-503U	184.95
VCA-514U	199.95
VCA-504U	189.95
VCA-507U	219.95
VCH-903U	249.95
VCH-904U	269.95
VCH-87U	339.95

### MITSUBISHI

VCRS	
HSU-28	234.95
HSU-38	269.95
HSU-48	334.95
HSU-56P	384.95
HSU-58	384.95
HSU-59	459.95
HSU-69	599.95
HSU-82	799.95

### JVC

PRO INDUSTRIAL	
GY-X2U 3-CCD S-VHS	CALL
GY-X1U 3-CCD S-VHS-C	CALL
BR-5378U RECORDER/PLAYER S-VHS	CALL
SR-S360U RECORDER/PLAYER S-VHS	CALL

### JVC EDIT-DESK

BR-S800U RECORDER/PLAYER S-VHS	CALL FOR SPECIAL PRICE!
BR-S500U S-VHS PLAYER	CALL
RH-G800U EDIT CONTROLLER	CALL

### JVC MONITORS

TM-550U 5.5" AC/DC	599.95
TM-9U 9"	339.95
TM-91SU 9" S-VHS	459.95
TM-800SU 9" AC/DC S-VHS	509.95
TM-130SU 13" S-VHS	264.95
TM-140SU 14" S-VHS	619.95
TM-2084SU 20" S-VHS	424.95
TM-2784SU 27" S-VHS	634.95

### GO.VIDEO

DUAL DECK VCRS	
GV-3000	469.00
GV-3010	509.95
GV-3020	519.95
GV-3030 Mirage	529.95
GV-3060	689.95
GV-3070 Encore	739.95

### VIDEO TAPES

000	469.00	GV-3030 Mirage
010	509.95	GV3060 EPC
020 Visione	519.95	GV-3070 Encore



ORDERS ONLY... TOLL FREE

# 1-800-766-9653

INFORMATION OR CUSTOMER SERVICE (404)633-2599 FAX ORDERS (404)321-6316

OPEN 7 DAYS A WEEK AND NOW WE'RE OPEN UNTIL 8PM MON.-THURS.

Our hours are 9AM-8PM EST Mon.-Thurs. 9AM-6PM Fri. & 11AM-5PM Sat. & Sun.

**ALL EQUIPMENT IS BRAND NEW AND FULLY WARRANTED!**

Peach State Photo is a division of Wolf Camera & Video. We're one of the nation's Largest Photographic & Video retailers. We're an established 20 year old business with over 170 retail locations. Prices in this ad are valid only through Mail order. Prices are higher in our retail store.

**DON'T BE FOOLED BY GREY MARKET PRODUCTS. OUR PRICES INCLUDE USA WARRANTY.**

We adhere to "Check Rated" Guidelines for Mail Order customer service.

## NIKON LENS REBATES

Purchase a lens through June 30 and receive a rebate directly from Nikon.

<b>\$25</b>	24mm 2.8 28mm 85mm 1.8	<b>\$35</b>	60mm macro 70-210
<b>\$50</b>	24-50, 28-70, 28-85, 35-70 2.8, 35-105, 35-135 75-300, 105 macro, SB 25		
<b>\$75</b>	300mm 4.0, 80-200 188mm 2.8		

**Peach State Photo is your NEW SOURCE FOR USED PHOTO EQUIPMENT CALL FOR MORE INFORMATION!**

## Nikon



**SPECIAL NIKON KIT:**  
Nikon 6006, Sigma 28-70 AF lens, Coast gadget bag, filter, battery and strap.  
\$529.00  
Add a Sigma 70-210 lens for \$99.90

N6006 CALL!  
N8008S CALL!  
N90 CALL!  
F4S Body CALL!  
NEW! N-50 CALL!

### NIKON AF LENSES

20mm F/2.8 AF CALL!  
24mm F/2.8 AF CALL!  
28mm F/2.8 AF CALL!  
35mm F/2.0 AF CALL!  
50mm F/1.4 AF CALL!  
50mm F/1.8 AF CALL!  
60mm macro AF D CALL!  
85mm F/1.8 AF CALL!  
105mm macro AF D CALL!  
135mm F/2.0 AF CALL!  
180mm F/2.8 ED-AF CALL!  
300mm F/2.8 ED-AF CALL!  
300mm F/4.0 AF CALL!

### NIKON AF ZOOM LENSES

24-50 F/3.5-4.5 AF CALL!  
28-70 F/3.5-4.5 AF-D 379.90  
28-85 F/3.5-4.5 AF CALL!  
35-70 F2.8 AF-D CALL!  
35-80 F4.5-5.6 AF-D 109.90  
35-105 F/3.5-4.5 AF CALL!  
35-135 F/3.5-4.5 AF CALL!  
70-210 F/4.5-5.6 AF-D CALL!  
75-300 F/4.5-5.6 AF CALL!  
80-200 F/2.8 ED-AF-D CALL!

N-6000 body 394.90  
F3 HP body CALL!  
FM-2 Body 449.90  
15mm F/3.5 CALL!  
16mm F/2.8 FE CALL!  
18mm F/3.5 CALL!  
28mm F/2.0 CALL!  
28mm F/3.5 PC CALL!  
85mm F/1.4 CALL!  
105mm F/2.8 MAC CALL!  
400mm F/3.5 CALL!  
400mm F/2.8 CALL!  
600mm F/4.0 CALL!  
TC-201 2x tele CALL!  
TC-301 2x tele CALL!

Call for prices on all Nikon AIS lenses!  
Call for other Nikon AF lenses!



### NIKON FLASHES

SB-22 speedlight CALL!  
SB-25 speedlight CALL!  
SB-23 speedlight CALL!  
Nikon data back CALL!  
Nikon multi-backs CALL!



### NEW NIKON POINT & SHOOT MODELS, CALL!

NEW! Light Touch!  
NEW! Nice Touch 2!  
NEW! Zoom Touch 470!  
NEW! Zoom Touch 105R!  
NEW! 35Ti...IN-STOCK



### NIKONOS

RS SLR body CALL!  
RS lenses CALL!  
SB-104 F/RS CALL!  
Nikonos V body CALL!  
35mm F/2.51C CALL!  
SB-103 CALL!  
20 F/2.8 CALL!  
28mm F/3.5 CALL!  
Close-up outfit CALL!



### NIKON ACCESSORIES

Nikon cases CALL!  
Nikon filters CALL!  
MD-12 CALL!  
MD-4 CALL!

Call for Nikon accessories! If we don't have it, we'll order it for you!

## MINOLTA



**SPECIAL MINOLTA KIT:**  
Maxxum 3xi, Sigma 28-70 AF lens, Coast gadget bag, filter, battery & strap \$344.00  
Add a Sigma 70-210 lens for \$99.90



Maxxum 700si  
Maxxum 700si QD  
IN-STOCK  
Maxxum 400si body \$329.90  
Maxxum 400si QD \$379.90  
400si w/35-70 \$399.90  
400si w/35-70 & 70-210 \$569.90



X-700 body CALL!  
MD 50mm 1.7 \$69.90  
Generic autowinder for X-700 \$47.90  
Call for Minolta accessories! If we don't have it, we'll order it for you!

Maxxum 3xi \$229.90  
Maxxum 5xi \$349.90  
Maxxum 9xi CALL!  
WE CARRY MOST MAXXUM ACCESSORIES



### MAXXUM FLASHES

3500xi flash CALL!  
5200xi flash CALL!  
5400xi flash CALL!  
Cases CALL!

### MAXXUM LENSES

MZ 35-70 3.5/4 AF In-stock  
MZ 70-210 4.5/6 AF In-stock  
xi 28-105 4.5/4.5 AF CALL!  
xi 35-200 4.5/5.6 AF CALL!  
xi 100-300 4.5/5.6 AF CALL!  
502.8 Macro AF CALL!  
100mm 4.0 Macro CALL!

### ALL LENSES CALL!

### ALL CARDS CALL!



Freedom Dual C Quartz Date \$127.90  
Freedom 90 EX Quartz Date \$229.90  
Weathermatic Dual \$189.90  
Freedom 70 EX Quartz Date \$197.90  
CALL FOR MOST MINOLTA MD ACCESSORIES

## Canon



**SPECIAL CANON KIT:**  
Canon Elan, Sigma 35-80 AF lens, Coast gadget bag, filter, battery and strap \$504.90  
Add a Sigma 70-210 lens for \$139.90

Rebel X kit CALL!  
Rebel XS kit CALL!  
EOS Elan body CALL!  
EOS Elan kit 28-80 USM CALL!  
EOS Elan kit 35-105 USM CALL!  
EOS A2 body CALL!  
EOS A2 E body CALL!  
EOS 1 body CALL!



### CANON EF LENSES

EF 28mm 2.8	\$179.90
EF 50 macro	\$309.90
EF 100 macro	\$549.90
EF 20-35 3.5/4.5 USM	CALL!
EF 28-80	
3.5-5.6 USM	\$269.90
EF 35-105 USM	\$219.90
EF 75-300	
4.5/5.6 USM	\$259.90
EF 100-300 5.6L	\$599.90
EF 100-300 5.6 USM	\$319.90
EF 300 4.0L	\$949.90
EF 300 2.8 L	CALL!
EF 20-35 2.8 L	CALL!
EF 80-200 2.8 L	CALL!
EF 100-300 5.6 L	CALL!
EF 2x converter	CALL!

### CANON ACCESSORIES

Canon cases	\$179.90
Speedlite 220E	\$309.90
Speedlite 300EZ	\$549.90
Speedlite 430 EZ	CALL!
Flash accessories	CALL!
Bar code reader	\$269.90
EOS remote	\$219.90
Generic autowinder for AE-1	\$47.50

Call for Canon accessories! If we don't have it, we'll order it for you!



Sure Shot A1 CALL!  
Sure Shot A1 QD CALL!  
Sure Shot Zoom Max CALL!  
Sure Shot Tele Max CALL!  
Quartz Date CALL!  
Sure Shot Z115 CALL!

## FUJI



DL-7 Plus CALL!  
Discovery 80 QD Kit CALL!  
Discovery 190 QD Kit CALL!  
Mini-Dual QD Plus  
Less \$10 Rebate... CALL!  
NEW! Discovery 1000 Quartz Date Kit \$169.95

### ACCESSORIES CALL!

### NEW MODELS CALL!

## Polaroid



Captiva SE CALL!  
Spectra SE \$99.90  
Minolta Spectra Pro \$129.90  
Impulse CALL!  
Auto processor \$96.90  
Instant slide films CALL!  
Propack System \$147.90

## YASHICA CONTAX

### NEW MODELS IN STOCK! CALL!

T2 & T2 Databack CALL!

## OLYMPUS



IS-10 NEW CALL!  
IS-10 Date kit with 4 year warranty CALL!  
IS-3 Date with 4 year warranty CALL!  
Infinity Stylus CALL!  
Stylus Zoom CALL!  
Stylus Zoom CALL!  
Infinity Zoom CALL!  
Infinity Zoom 230 CALL!  
Zoom 230 Quartz CALL!  
Superzoom 3000 CALL!  
Superzoom 3000 Quartz Date CALL!

## PENTAX



PZ-1/PZ-10/PZ-20 CALL!  
FA Lenses CALL!  
K-1000 Body CALL!  
P30T Body CALL!  
IQ Zoom 90 WR CALL!  
IQ Zoom 90 WR Quartz Date CALL!  
IQ Zoom 105 R CALL!  
Quartz Date CALL!  
IQ Zoom 115R CALL!  
Quartz Date CALL!

## PHOTO FLASHES



**SUNPAK**  
DX8R Ring Light \$147.90  
Auto 544 \$133.90  
Auto 555 \$159.90  
120 J Auto CALL!  
Bare Bulb CALL!  
383 Super Flash \$69.90  
144 PC Flash \$36.90  
1600 Flash \$27.90  
2000 DZ \$49.90  
433D Canon \$74.90  
433D Minolta \$74.90  
433D Nikon \$74.90  
433D AF Maxxum \$89.90  
433D AF Nikon \$89.90  
Sunpak Accessories CALL!  
662 Superzoom kit \$289.90

### Vivitar

285 Auto EFU \$63.90  
285 HV Auto EFU \$78.90  
Series 1 Macro \$69.90  
Ringlight SC-2 or 3 \$19.90  
VP-1 \$21.90  
LK-1 \$19.90  
FK-2 \$24.90

### METZ

45-CL-1 Outfit \$199.90  
45 CL-1 NI-CAD \$233.90  
45 CL-4 Outfit \$287.90  
45 CL-5 Outfit \$367.90  
60 CL-1 Outfit \$429.90  
60 CL-4 Outfit \$544.90  
We carry the full line of Metz flash accessories



**Overnight deliveries Available**

**We are open 7 days for your convenience**

## ORDERING INFORMATION

### SHIPPING

Your credit card is not charged until we ship. All orders for in-stock merchandise placed by 3:00 pm will be shipped that business day, orders placed on Sat. or Sun. will ship the next day. Shipping and handling charges are additional. We ship UPS Insured Ground Service. Second Day and Next Day shipping is available at additional charge.

### CREDIT CARDS



We accept VISA, Mastercard, American Express and Discover credit Cards and do not charge a credit card surcharge. WE SHIP ONLY TO THE CREDIT CARD BILLING ADDRESS. WE DO NOT SHIP COD. CERTIFIED CHECKS ARE ACCEPTED.

Urheberrechtlich geschütztes Material

PEACH STATE PHOTO





# PEACH STATE PHOTO

ATLANTA, GA  
Southern hospitality with World class prices

## 1-800-766-9653

\*All items are shipped complete with all accessories and instructions as supplied to us by the manufacturer. All items are NEW and covered by USA Warranty.  
WE DO NOT SELL GREY MARKET PRODUCTS.

**SONY**

WE ARE AN AUTHORIZED SONY DEALER

X-630 IN-STOCK!  
R-30 IN-STOCK!  
R-40 IN-STOCK!  
R-65 IN-STOCK!  
R-500 IN-STOCK!  
R-700 IN-STOCK!  
Video Walkman CALL!



WE ARE THE MAIL-ORDER DIVISION OF THE SOUTH'S LARGEST SONY DEALER

**Panasonic**

VIQ204 CALL!  
VIQ304 CALL!  
VIQ404 CALL!  
VIQ504 CALL!  
VIQ604 CALL!  
VIQ54 CALL!  
VIQ64 CALL!  
VHSVCR's CALL!  
V/VCR Combo's CALL!



Call for our complete line of Panasonic Industrial Camcorders

**HITACHI**

**NIKON**

**SHARP**

Hitachi VM-E55A CALL!  
8mm CALL!  
Hitachi VM-77A CALL!  
Hi8 CALL!

VN-340 CALL!  
VN-550 CALL!  
All Models CALL!

VLE 30U CALL!  
VHL-100U CALL!  
Accessories CALL!

PRICES INCLUDE USA WARRANTY

## ACCESSORIES

**TRIPODS**

**BOGEN**

322 \$147.90  
1/2028 Head \$133.90  
2020 Tripod \$159.90  
2023 Tripod \$159.90  
3000  
1/3025 Head CALL!  
223-3221  
1/3047 Head \$69.90  
222-3021  
1/3028 Head \$36.90  
220-3021  
1/3025 Head \$27.90  
169-3001  
1/3130 Head \$49.90  
194 Pro Line  
1/3066 Head \$74.90  
414-3411  
1/3030 Head \$74.90  
**Velbon**  
600 \$64.90  
900 \$77.90  
CX-440 \$31.90  
CX-540 \$42.90  
CX-640 \$57.90  
CX-607 \$74.90  
PU-DX \$29.90  
AL-10 Dolly \$37.90  
**SLIK**  
60G \$29.90  
50G \$17.90  
212 \$64.90

CALL ABOUT OUR GIZMO TRIPODS



**BAGS**

**DOMKE BAGS**

F440 Tripod Case \$37.95  
F801 Satchel Bag \$42.85  
F3X Super Compact \$66.13  
F2 Original Bag \$88.79  
FIX Bigger Bag \$116.35

**PRO-ALUMINUM CASES**  
Pro 13x18x16 \$57.90  
Pro 22x19x7 \$97.90

**HALLIBURTON CASES**  
#103 13x18x6 \$147.90  
#105 13x21x6.5 \$174.90  
#107 21x13x7.5 \$177.90  
#106 17x21x7.5 \$197.90

**TUNDRA CASES**  
SK821 w/Div. CALL!  
SK718 w/Div. CALL!  
SK518 w/Foam CALL!  
SK716 w/Div. CALL!  
SK827 w/Foam CALL!

**PELICAN CASES**  
1400  
(13.5X12.7X9) \$41.90  
1500  
(18.5X15.2X6.7) \$64.90  
1600  
(23.2X20.7X9) \$94.90

**TENBA PRO CASES**  
Call for our complete line of Tenba cases!

**TAMRAC**  
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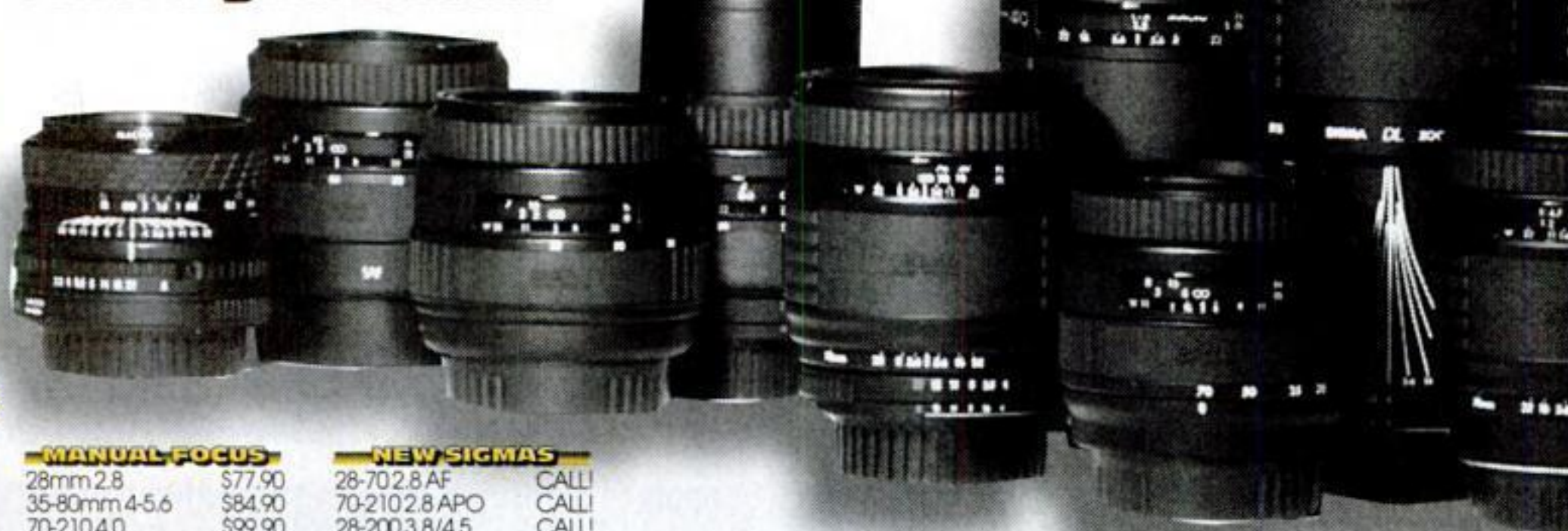
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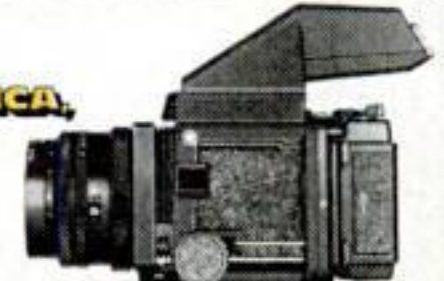
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Continued from page 14

able comments, and even improvements.

Often one member will post a question, looking for as many answers as possible. For example, "Has anyone tried the new Nikon SLR?" or "Has anyone bought a lens by mail order from ABCD Photo? Was it reputable?" Any member can usually read both the questions and replies and might get some ideas as to which lenses to buy (or not buy) or which dealers to patronize and which to avoid. Keep in mind that the answers come from other subscribers, whom you probably will not know, nor their motives for panning or praising. Even so, it should be easy to spot trends, and you can usually get a knowledgeable (or even a professional) solution to a particular problem if you post an appropriate message.

Why would we put POPULAR PHOTOGRAPHY online? To answer the question, let's take a closer look at our magazine, both print and electronic versions. There are many benefits and few major obstacles to producing an online photo magazine. First, pictures: There are a number of technical and copyright issues that will prevent us from posting many wonderful images online. Many of these images appear in our picture stories and gain impact from specific groupings and layouts that would be difficult to recreate online. For the time being, these photos will only be available in the traditional, printed magazine.

But equipment-oriented stories and buying guides, how-to articles, and tests reports are a different matter. While it's great to read POPULAR PHOTOGRAPHY to find out about the latest and greatest equipment and gadgets as soon as they come out, this information is probably most important to you when you're actually making a buying decision. You'll need to scramble through back issues to locate the article that you vaguely remember mentioned the item you're interested in. But now you can use our online magazine to have the computer do a quick search and bring up a list of all references to the item. You can then read the text or print out a copy of the page(s) to read at your leisure or to bring to the store with you.

Similarly, you might recall a story we did about a specific technique, which might apply to a difficult shooting situation you're facing at the moment. In a matter of minutes you might be holding a printout of that article to use as an instruction sheet right on location.

Online services are interactive. Electronic mail tends to be informal, and often a simple statement, such as "loved [or hated] the article on the new Canon,"

is considered appropriate. While sheer numbers prevent us from participating in long two-way E-mail writing sessions, you may find that a POPULAR PHOTOGRAPHY editor or another subscriber may provide a quick answer to a photo question through the online system. You might use our bulletin boards to share your photographs and photographic experiences with other system members as well as with our editors.

We're working hard to insure that the online magazine is not a simple rehash of the printed version. While you will find much of the same information in both, you'll also find many differences and advantages to each version

Larry White

## Sint's VIEW

continued from page 94

indicated by a setting of "10," and full power on the 3000-ws unit showing a readout of "9." The result? You can easily link the three variously powered units into one system. For example: By setting the 1500-ws unit to "7.6" and the 6000-ws unit to "7.6," you lock in 1:1 lighting. I know of no other studio strobe system that offers such a simple and coordinated approach to multi-pack lighting with packs of disproportionate output.

In addition, there's a watt-second readout that shows the actual power you're getting, and a common infrared controller that independently sets output for each head plugged into each power pack. To make things more interesting, multiple packs can also be collectively controlled by the same device. If, for example, you have two packs lighting a background, you can simultaneously lower the power output of both...in 1/10-stop increments. Nice touch!

All this technical elegance doesn't come cheap, however. The 37-pound 6000 lists at \$5,400; the 26-pound 3000 sells for \$4,140; and the smallest kid, the 20-pound 1500, comes in at a cool \$3,460. A 3000N head costs an additional \$750 without a reflector. Now, I understand that most of POP's readers aren't in this league strobewise, nor would we be willing to mortgage our firstborn for a crack at the Micro AS, but from the standpoint of light control, this is one of the best—ever introduced. If you're a serious studio photographer, you must check it out....maybe it is worth your firstborn! (Bogen Photo Corp., 565 E. Crescent Ave., Ramsey, NJ, 07446-0506; 201 818-9500).



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3Xi	214.95	3Xi	QD
2Xi	164.95	SPXi	
5000	174.95	5000 QD	

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X-370N w/28.70 1.5 x 220X Flash	279.95			5000i	189.95	5000i QD
X-9 w/28.70 220X Flash Kit	279.95			7000i	269.95	7000i QD
Have Books for X-9, X-700, X370.	19.95			8000i	339.95	8000i QD
				9000	409.95	3000i

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20/2.8	449.95	400 5.6	APD 139.95	Holding Strap for 7xi
24/2.8	219.95	600 6.3	APD 1999.	Holding Strap 7000i/8000i
24/2.8 VFC	384.95	800 8.	1099.95	AA Battery Holder/7000
28/2.8	119.95	1600 11.	2499.95	Lithium Battery Holder/7000
28/2	319.95	24 50/4	329.95	Case for Maxxum
				Panorama Adapter Set

35 1.8	329.95	24-35/3.5	224.95	Maxum Video Instruction Tape
50 Macro	229.95	28-70	109.95	Reflexed Case
50 2.0	39.95	35-105	244.95*	InSight Photography Book
50 1.7	49.95	35-135	344.95*	
50 1.4	139.95	70-210 F4.5	129.95	
35-70 3.5	119.95	70-300 F4.5	219.95	
85 2.8 Soft	599.95	100-300	289.95	
100-4 Macro	399.95	75-150 F4	114.95	

135/2.8	119.95	100-500 APO	1499.	<b>MAXIMUM AF LENS</b>	
135/2	379.95	2X 300L	119.95	16/2.8	649.95 200/2.8 APO
135/3.5	59.95	2X 300S	229.95	20/2.8	379.95 300/2.8 APO
200 F4	89.95	500 F8	469.95	24/2.8	258.95 600 APO
<b>FLASHES</b>				28/2	284.95 24-50/4
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132X	64.95	80PX Macro	249.95	35/1.4	649.95 35-70/4
280 PX	89.95	132PX	89.95	35/2	214.95 35-105
320	89.95	320X	139.95	50/2.8M	279.95 70-210
NC-2 Charger & 4 Batts			34.95	50/1.4	184.95 75-300
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<b>MINOLTA ACCESSORIES</b>				100/2	319.95 1.4X APO
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				35-200	484.95	P8-7
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Slide Copy Unit 1000	184.95		
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P-30T	149.95	P-5	229.95
<b>Have Book for K-1000, P3N ... 18.95</b>			

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50/1.8	Call	55/1.4	Call
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# PENTAX

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P-3	119.95	P-3N	129.95
P-30T	149.95	P-5	229.95
Have Hook for K-1000, P3N .. 18.95			

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28 Shift	734.95	50 1.4	149.95
100 Bellows	149.95	500 4.5	999.95
1000/11	1099.9	2000 13.5	3999.95
400-600 Mirror Zoom			899.95

PENTAX SMC "A" LENSES			
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50 1.2	469.95	400 5.6	569.95
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50 1.4	169.95	1.4 X S	169.95
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AF-160 SA	29.95	AF-200S	49.95
AF-280T	119.95	AF-200T	59.95
AF-400T	269.95	Eye Cup	6.95
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510V Power Pack	99.95		
Transistor Power Pack	89.95		
AF80C Ring Light Flash Set	209.95		
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AC Adapter 79.95	4P Sync Cord 30		

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	49	52	58 67 77
UV/Sky Light	22.95	24.95	29.95 47.95 49.95
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Circular Polarizing	64.95	69.95	79.95 109.95 149.95
Gelatin Filter Holder	32.95	33.95	34.95 54.95 69.95

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	Body	11.9	w/35-70
CP-7M	159.95	199.95	229.95
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PZ-20	264.95	PZ-1
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50 1.7	69.95	35-135	
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35-70	199.95	35-105	
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5P Ext Cord	19.95	Magnifier F	
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28/2.8	239.95	300 4.5 ED	
35-80	94.95	600 4.5 ED	
50 2.8 M	314.95	28-105	
50 1.7	114.95	28-80 3.5	
50 1.4	164.95	70-200	
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200 2.8	1099.95	250-600	
1.7X Tele Conv PZ-10 PZ-1			
2x Teleconverter for PZ-10 PZ-1			
Date Back FC/DF/BB			
Focusing Screen for PZ-1			

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AF-330FZT	129.95	AF-240 FT	
AF-400FZT	239.95	AF-500FZT	
AF-140C Ring Flash			

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<ul style="list-style-type: none"> <li>• Single or continuous</li> <li>• LED Indicator</li> <li>• Auto Shutter off</li> </ul>			
			
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FA-1	119.	FE-1	99.
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LX Winder 349.95 LX Motor			
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EKTAR	100 CX	2.49	*2.18
EKTAR	1000 CJ	3.49	4.59
GA	100	1.89	2.49
GB	200	2.44	2.99
GC	400	2.69	3.57
GF	1600	4.79	6.08
PROFESSIONAL PRINT			
PHR	25	*2.99	
VPS	160	3.29	3.99
VPH	400	5.69	
PPA	100	2.69	
PUB	400	4.99	
PPC	1600	5.09	
SLIDE	ASA	135-24	135-36
KM	25	3.99	5.09
KR	64	3.99	5.79
KL	200	5.09	7.08
ET	160	4.86	5.69
PROFESSIONAL SLIDE			
PKM	25	6.59	
EPY	64	5.44	
EPR	64	4.79	
EPX	64	5.49	
PKR	64	6.89	
EPN	100	6.19	
EPP	100	5.89	
EPZ	100	4.99	
EPT	160	6.75	
EPD	200	6.89	
PKL	200	8.29	
EPJ	320T	6.99	
EPL	400	7.79	
EPH	1600	9.79	
BLACK & WHITE	ASA	135-24	135-36
PX	25	1.99	2.59
TX	400	2.15	2.59
TMX	100	2.25	2.90
TMV	400	2.25	2.99
TMZ	3200	3.77	
KODALUX MAILERS			
PRINT	DP 24	5.90	
PRINT	DP 36	7.94	
SLIDES	PK 24	2.99	
SLIDES	PK 36	3.94	
SLIDES	PK 12 (120)	5.00	
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ASA	135-24	135-36	
EB	100	3.79	3.99
ED	200	4.99	5.49
EL	400	5.19	5.69
"LUMIERE PRO SLIDE"			
ASA	135-36		
LPP	100	6.89	
LPZ	100X	6.89	

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CN	100	1.65	1.89
CA	200	2.19	2.44
CH	400	2.49	3.55
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NHG	400	—	3.69
NSP	160	—	3.49
SLIDE	ASA	135-24	135-36
RD	100	1.79	2.99
RH	400	5.69	
RF	50	—	3.89
BLACK & WHITE	ASA	135-24	135-36
Neopan	400	1.69	1.89
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VELVIA RVP	50	5.99	
RFP	50	4.29	
RDP	100	4.89	
RHP	Call	6.49	
KONICA			
ASA	135-24	135-36	120-12
100	1.94	2.22	2.44
160	3.08	4.10	2.59
200	2.94	3.90	—
400	3.44	4.40	2.87
3200	5.92	7.20	4.90

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PROFESSIONAL PRINT ASA	120	220
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VPS	160	13.99
VPH	400	2.89
VP	120	2.05
VHC	160	2.80
VPL	160	2.87
PROFESSIONAL SLIDE		
EPY	64	3.24
EPR	64	3.14
EPX	64	3.44
PKR	64	4.24
EPN	100	4.15
EPP	100	3.20
EPZ	100	3.29
EPT	160	Call
EPD	200	Call
EPL	400	4.19
BLACK & WHITE		
TX	400	1.84
TMX	100	2.05
TMV	400	2.05
FUJI 120/220 FILM		
CN	100	2.29
REALITE CS	100	2.54
PROFESSIONAL SLIDE		
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RDP	100	3.25

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8x24 44.95 7-15x35 69.95  
8-24x50 Zoom 119.95

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10x24 UCF Call 12x24 UCF Call  
16x24 UCF Call 9x20 MCF Call

ROOF PRISM  
7x20 DCF Call 9x20 DCF Call  
8x42 DCF Call 10x42 DCF Call  
8x56 DCF Call 9x63 DCF Call

PORRO PRISM  
7x35 PCF Call 7x50 PCF Call  
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28-70/3.5 UC	98.95	102.95	102.95	102.95
28-70/3.5 I.A. PZ	134.95	134.95	134.95	134.95
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NEW 28-105/4.5 UC	166.95	166.95	166.95	166.95
NEW 28-200/3.5 UC	209.50	209.50	209.50	209.50
35-135/3.5	134.95	134.95	134.95	134.95
35-135/4.5 UC	149.95	149.95	149.95	149.95
55-200/4.5 UC	149.95	149.95	149.95	149.95
70-210/4.5 UC	174.95	174.95	174.95	174.95
70-210/4 UC	98.95	102.95	102.95	102.95
70-210/2.8 UC	597.95	597.95	597.95	597.95
70-210/3.5 UC	189.95	189.95	189.95	189.95
75-300/3.8	129.95	129.95	129.95	129.95
75-300/4.5 UC	164.95	164.95	164.95	164.95
75-300/4.5 UC	169.95	169.95	169.95	169.95
75-300/4.5 UC	209.95	209.95	209.95	209.95
75-300/4.5 UC	234.95	234.95	234.95	234.95
180/2.8 UC	679.95	679.95	679.95	679.95
180/2.8 UC	284.95	284.95	284.95	284.95
300/2.8 UC	2179.00	2179.00	2179.00	2179.00
400/5.6 UC	229.95	229.95	229.95	229.95
400/5.6 UC	384.95	384.95	384.95	384.95
500/4.5 UC	299.95	299.95	299.95	299.95
500/7.2 UC	509.95	509.95	509.95	509.95
600/8 UC	344.95	344.95	344.95	344.95
800/5.6 UC	4960.00	4960.00	4960.00	4960.00
1000/5.6 UC	3859.95	3859.95	3859.95	3859.95
1.4X Tele	164.95	164.95	164.95	164.95
280 Flash	74.95	74.95	74.95	74.95
NEW EF430 Flash	179.95	179.95	179.95	179.95
New Panel Diffuser for EF-430	18.95	18.95	18.95	18.95
Sigma 72mm Close-Up Lens	29.95	29.95	29.95	29.95

### TAMRON

Includes 6 Year U.S.A. Warranty	Minolta	Nikon	Pentax	Canon
20-40/2.7-3.5	Call	Call	Call	Call
24-70/3.5-5.6	234.00	234.00	234.00	234.00
28-70/3.5	129.95	129.95	129.95	129.95
NEW 28-70/3.5-5.6	149.95	149.95	149.95	149.95
28-200/3.8-5.6	289.00	289.00	289.00	289.00
35-90/4	99.95	99.95	99.95	99.95
35-105/2.8 ASL	719.00	719.00	719.00	719.00
90-300/4.5	174.95	174.95	174.95	174.95
70-210/2.8 LD	909.00	909.00	909.00	909.00
70-210/4	129.00	129.00	129.00	129.00
70-300/4.5-6	254.00	254.00	254.00	254.00
90/2.5	299.00	299.00	299.00	299.00
300/2.8 LD	2519.00	2519.00	2519.00	2519.00
1.4X	89.95	89.95	89.95	89.95
2X AF	119.00	119.00	119.00	119.00
NEW Close Up Lens For 28-200	26.95	26.95	26.95	26.95
Tamron Lens Hood	14.95	14.95	14.95	14.95
SPECIAL AF 300 f2.8 IF for Maxumum Demo	1599.95	1599.95	1599.95	1599.95

### Tokina

Minolta	Nikon	Pentax	Canon
17/3.5 Aspherical	339.95	339.95	339.95
300/2.8 SD APO	1599.95	1599.95	1599.95
100/2.8 Macro	329.95	329.95	329.95
20-35/3.5-4.5 HLD	224.95	224.95	224.95
28-70/2.8 ATX	244.95	244.95	244.95
NEW 28-70/2.8 PRO	389.95	389.95	389.95
NEW 28-70/2.8	389.95	389.95	389.95
28-70/2.8-4.5	99.95	99.95	99.95
28-80/3.5	99.95	99.95	99.95
28-70/3.5-4.5	89.95	89.95	89.95
35-70/3.5	79.95	79.95	79.95
28-200/3.5-5.3	189.95	189.95	189.95
35-200/4.5-5.6	119.95	119.95	119.95
60-300/4.5-5.6	189.95	189.95	189.95
70-210/4.5-5.6	79.95	79.95	79.95
75-300/4.5	179.95	179.95	179.95
80-200/2.8 APO	429.95	429.95	429.95
100-300/4.0 APO	549.95	549.95	549.95
400/5.6 SD APO	344.95	344.95	344.95

## LENSES

### TAMRON

Includes 6 Year U.S.A. Warranty!	Minolta	Nikon	Pentax	Canon
17/3.5	329.00	329.00	329.00	329.00
24/2.5	219.00	219.00	219.00	219.00
28/2.5	69.00	69.00	69.00	69.00
300/2.5	244.00	244.00	244.00	244.00
180/2.5	649.95	649.95	649.95	649.95
300/2.8	1699.00	1699.00	1699.00	1699.00
500/8	329.00	329.00	329.00	329.00
28-200/3.8	289.00	289.00	289.00	289.00
28-70/3.5	144.00	144.00	144.00	144.00
24-48/3.5	259.95	259.95	259.95	259.95
35-135	269.00	269.00	269.00	269.00
NEW 300/2.8 LD(IF)	2077.00	2077.00	2077.00	2077.00
1:1 Ext Tube 1/90/2.5	39.00	39.00	39.00	39.00

### Tokina

17/3.5 .....	174.95	28-70/3.5	84.95
28/2.8 .....	59.95	24-70/3.5	154.95
90/2.5 .....	199.95	60-300 .....	149.95
300/2.8	1324.95	70-210 .....	69.95
500/8 .....	184.95	80-200/4.5	74.95
24-40/2.8	209.95	100-300 .....	359.95
35-70/3.5	74.95	150-500 .....	749.95
28-105/3.5	174.95	2x Converter	34.95
Extension Tube	74.95	2x 7-Converter	79.95
80-200/3.5 SZX			159.95
80-200/3.8 ATX			349.95
NEW 400/5.6 SD for OM			174.95

### Vivitar

	MAXXUM	NIKON	CANON
	AF	AF	EOS
28-80/3.5	119.00	119.00	119.00
28-210/3.5	169.00	169.00	199.00
70-210/4.5	119.00	119.00	149.00
100-300/5.6	149.00	149.00	174.00
1.4X AF	51.95	51.95	51.95
2X AF	84.95	84.95	84.95

**VIVITAR SERIES 1 AF**

	MAXXUM	NIKON	CANON
	AF	AF	EOS

### VIVITAR SERIES 1 AF

2003 8	231.00	231.00	260.00
70-210 2.8	642.00	642.00	678.00
<b>VIVITAR</b>			
19/3 8	99.95	17-28 Zoom	114.95
24/2 8	59.95	28-70 3.5	79.95
28/2 8	44.95	28-80 3.5	89.95
500 Mirror	99.95	28-105 3.5	139.95
300-300 5.6	169.95	28-210 3.5	139.95
2X Converter	29.95	70-210 4.5	69.95
2X Macro	79.95	70-300 4.2	139.95
EXT Tube Set			74.95
25-200 8 I/OM			229.95
75-200 5.6			

### SERIES 1 LENSES

28-70/2.8	199.95	100-500	379.95
70-210/2.8	179.95	70-210 Q Dots	149.95
24-70/3.8	149.95	105/2.5 Mac	274.95

**Samyang**

28-2.8	57.95	70-210/4.5-6	89.95
28-28 F4	129.50	75-300/4.5	139.95
28-70/3.5	94.95	100-500/5.6	249.95
28-200/4	149.95	500 Mirror	124.95
35-70/3.5	79.95	500 Preset	109.95

**SIGMA**

### Samyang

28-200	54.95	35-70/2.8	79.95
15/2.8	354.95	2X Macro	59.95
<b>KALIMAR</b>			
<b>10 YEAR GUARANTEE</b>			
24-70/3.5	159.95	28/2.8	69.95
28-70/3.9	119.95	35-70/3.5	89.95
28-105/3.5	159.95	60-300/4	164.95
28-200/3.5	194.95	80-200/4.5	94.95
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500/8 Mirror Compact			129.95
500/8 Preset Telephoto			119.95
2X for Preset Lens			39.95

### SIGMA

<b>SIGMA SA-300</b>			
SA-300 Titanium Gray	254.95		
SA-300 Body	249.95		
SA-300 w/28-105/4-5.6	364.95		
SA-300 w/28-200/3.8	499.95		
Case for SA-300	29.95		
Panorama Adapter	24.95		
Remote Control 24.50	24.50		
<b>SIGMA SA LENSES</b>			
14/3.5	449.95	18/3.5	324.95
24/2.8	189.95	28/1.8	203.50
50/2.8	224.95	90/2.8	329.95

### KALIMAR

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70-210/4 UC	144.95	70-210/4 APO	209.95
75-300/4 UC	174.95	75-300/4 APO	269.95
28-105/4	139.95	28-200/3.8	199.95
180/5.6 APO	334.95	180/2.8 APO	682.95
500/5.6 APO	479.00	300/2.8 APO	2400.00
400/4.5 APO	3360.00	600/8	344.95
800/5.6	5520.00	1000/8	4280.00
70-210/2.8 APO	589.95	430 Flash	189.95

### SIGMA SA-300

SA-300 Titanium Gray	254.95
SA-300 Body	249.95
SA-300 w/28-105/4.5-6	364.95
SA-300 w/28-200/3.8	409.95
Case for SA-300	29.95
Panorama Adapter	24.95
Remote Control 24.50	24.50

### SIGMA SA LENSES

15/2.8	349.95	35-70	64.95
28/2.8	79.95	28-80	99.95
50/1.9	29.95	35-105	109.95
50/1.4	139.95	42-75/3.5	64.95
28-50	149.95	75-150	89.95
2X Converter	39.95	75-200	99.95
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Auto Extension Tube Set			99.95
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50/1.4	139.95	42-75/3.5	64.95
28-50	149.95	75-150	89.95
2x Converter	39.95	75-200	99.95
FXD-FX-103 Winder	59.95		
FR Winder	84.95	Focusing Rail	49.95
Yashica FX Case	14.95		
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Sure Shot Tele Max Date	84.95
Sure Shot Zoom Max	149.95
Sure Shot Zoom Max Caption	169.95
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Close-up Lens C-1/Photura	19.95
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New Photura 38-135 Caption	289.95
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2-115	249.95
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Snappy EL	44.95
Snappy 30	44.95
Snappy AF	59.95
Snappy Shot	69.95
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Vista	79.95	Vista QD	99.95
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Zoom 70 EX	159.95	Zoom 70 EX QD	169.95
Zoom 90C	169.95	Zoom 90C QD	179.95
Zoom 105i	209.95	Zoom 105i QD	219.95
Zoom 105EX	229.95	Zoom 105EX QD	239.95
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New Freedom Action Zoom Date			134.95
New Freedom Zoom 90 EX			189.95
New Freedom Zoom 90 EX Date			199.95
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Pro Prism Finder ..... Call  
Pro AE Prism Finder ..... Call  
Pro 120 or 220 Back ..... Call  
Pro 35mm Back ..... Call  
Pro Polaroid Back ..... Call  
Pro Left Hand Grip ..... Call

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When Purchasing MAMIYA 645 PRO  
Body, Magazine, & Finder

### 645 PRO SYSTEM

645 Pro Body w/ 120 Magazine,  
Waist Level Finder, & FREE 80/2.8 Lens ..... **\$1834.**

## MAMIYA 645 LENSES

24/4.0 fisheye ..... Call  
35/3.5 ..... Call  
45/2.8 ..... Call  
50/4.0 shift ..... Call  
55/2.8 ..... Call  
55/2.8 w/ Shutter ..... Call  
70/2.8 ..... Call  
80/1.9 ..... Call  
80/2.8 ..... Call  
80/2.8 w/ Shutter ..... Call  
80/4.0 Macro ..... Call  
110/2.8 ..... Call

## 645 SUPER



645 Super Body ..... 649.95  
Waist Level Finder ..... 134.95  
Prism Finder ..... 289.95  
AE Prism Finder ..... 599.95  
120 or 220 Back ..... 189.95  
35mm Back ..... 289.95  
Polaroid Back ..... 299.95  
Left Hand Grip ..... 149.95

**ACCESSORIES F/645 SUPER & PRO**  
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Magnifier ..... 79.95  
Focusing Screens (Specify) ..... 39.95  
120 & 220 Inserts ..... 69.95  
35mm Inserts ..... 139.95  
Power Drive Grip 2 ..... Call  
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Insert for Case ..... 39.95  
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Bellows Lens Hood ..... 189.00  
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Tripod Plate for Above Battery ..... 19.95  
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Quick Shoe ..... 64.95  
Auto Extension Tube ..... 99.95  
Auto Macro Spacer ..... 129.95

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AE Prism Finder ..... 499.00  
Power Drive Grip ..... 179.95  
Pistol Grip ..... 79.95  
Grip Holder ..... 39.95  
Accessories Shoe F/Grip ..... 34.95  
Deluxe Grip ..... 104.95  
Soft Case ..... 49.95

## RB 67 PRO SD



RB 67 Pro S Body ..... Call  
120 or 220 Back ..... Call  
120 6x4.5 Back ..... Call  
70 mm Holder ..... Call  
120/220 Power Drive ..... Call  
120 or 220 Insert ..... Call

### ACCESSORIES FOR RB 67 PRO

Waist Level Finder ..... Call  
Prism Finder 2 ..... Call  
PD Prism Finder ..... Call  
PD Magnifying Hood ..... Call  
Adjustable Diopter Magnifier ..... Call  
Auto Ext. Tube #1 ..... Call  
Auto Ext. Tube #2 ..... Call  
Auto Ext. Tube KL #1 ..... Call  
Auto Ext. Tube KL #2 ..... Call  
Grip Holder ..... Call  
Multi Angle Grip ..... Call  
Pistol Grip 2 ..... Call  
Bellows Lens Hood G2 ..... Call  
Bellows Lens Hood G3 ..... Call  
Diopters ..... Call  
Screens ..... Call  
Flash Gun Bracket ..... Call  
Quick Shoe ..... Call  
RB Case ..... Call

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For Your Old RB67 or RB67S  
w/ Purchase of New RB/SD

### RB LENSES KL LENSES

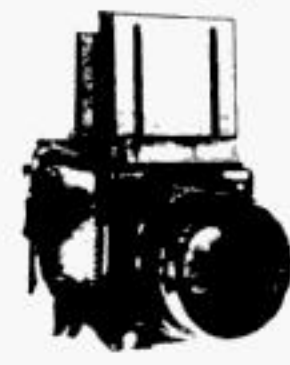
37/4.5 ..... Call  
50/4.5 ..... Call  
65/4.5 ..... Call  
140/4.5 ..... Call  
150/4.5 ..... Call  
180/4.5 ..... Call  
250/4.5 ..... Call  
360/6.3 ..... Call  
500/8.0 ..... Call

65/4.0 ..... Call  
75/3.5 ..... Call  
75/4.5 PC Shift ..... Call  
90/3.5 ..... Call  
127/3.5 ..... Call  
140/4.5 ..... Call  
180/4.5 ..... Call  
210/4.5 APO ..... Call  
250/4.5 APO ..... Call  
350/5.6 APO ..... Call  
500/6.0 APO ..... Call  
100-200/5.2 ..... Call

### ACCESSORIES F/645 & 1000 S

Waist Level Finder ..... 99.95  
AE Prism Finder ..... 499.00  
Power Drive Grip ..... 179.95  
Pistol Grip ..... 79.95  
Grip Holder ..... 39.95  
Accessories Shoe F/Grip ..... 34.95  
Deluxe Grip ..... 104.95  
Soft Case ..... 49.95

## RZ 67 PRO II



RZ 67 Pro Body ..... Call  
Pro 120 or 220 Back 6x6 ..... Call  
Pro 120 or 220 Back 6x4.5 ..... Call  
Pro 120 or 220 Insert ..... Call

### ACCESSORIES for RZ 67

New! Pro II AE Prism ..... Call  
Waist Level Finder ..... Call  
AE Prism Finder ..... Call  
AE Magnifying Hood ..... Call  
Prism Finder 2 ..... Call  
PD Prism Finder ..... Call  
Power Winder 2 ..... Call  
AC Adapter f/winder ..... Call  
Radio Remote Control Set ..... Call  
Bellows Hood G2 ..... Call  
Bellows Hood G3 ..... Call  
Front Bellows Hood ..... Call  
Auto Ext. Tube #1 ..... Call  
Auto Ext. Tube #2 ..... Call  
L Grip ..... Call  
Pistol Grip 2 ..... Call  
Shoe f/Bounce Flash ..... Call  
New! Aerial Grip ..... Call

### FREE RZ AE Prism Finder

\$1300. Value  
w/ Purchase of MAMIYA RZII, RZ67  
Body, Lens, Magazine

### MAMIYA RZ LENSES

37/4.5 fisheye ..... Call  
50/4.5 ..... Call  
65/4.5 ..... Call  
75/4.5 Shift ..... Call  
90/3.5 ..... Call  
110/2.8 ..... Call  
127/3.5 ..... Call  
140/4.5 ..... Call  
150/3.5 ..... Call  
180/4.5 ..... Call

210/4.5 APO ..... Call  
250/4.5 APO ..... Call  
350/5.6 APO ..... Call  
500/6.0 APO ..... Call  
100-200/5.2 ..... Call  
1.4x Tele ..... Call

### C 330

C 330 Body ..... Call  
55/4.5 ..... Call  
65/3.5 ..... Call  
80/2.8 ..... Call  
135/4.5 ..... Call  
180/4.5 ..... Call  
250/6.3 ..... Call  
Lens Hood ..... Call

### GS-1



GS1 w/120 or 220 Back ..... Call  
Waist Level Finder ..... Call  
AE Prism ..... Call  
Film Back 120 or 220 w/insert (Specify) ..... Call  
Polaroid Back ..... Call  
G1 Speed Light ..... Call  
Auto Bellows ..... Call  
Lens Hoods ..... Call

### ZENANON S/PS LENSES

40/4.0 PS ..... Call  
50/3.5 ..... Call  
50/3.5 PS ..... Call  
65/4.0 PS ..... Call  
80/2.8 ..... Call  
80/2.8 PS ..... Call  
110/4.0 PS ..... Call  
135/4.0 PS ..... Call

2.0 x PS ..... Call

## MAMIYA 6



6 Body ..... Call  
50/4.0 ..... Call  
75/3.5 ..... Call  
150/4.5 ..... Call  
Strobeframe Flash Bracket ..... Call

### 645 LENSES

35/3.5 ..... Call  
55/2.8 ..... Call  
135/4.0 LS ..... Call  
200/4.0 ..... Call  
600/5.6 Edif ..... Call  
1.4x ..... Call

### 645 LENSES

35/3.5 ..... Call  
55/2.8 ..... Call  
135/4.0 LS ..... Call  
200/4.0 ..... Call  
600/5.6 Edif ..... Call  
1.4x ..... Call

### 645 LENSES

35/3.5 ..... Call  
55/2.8 ..... Call  
135/4.0 LS ..... Call  
200/4.0 ..... Call  
600/5.6 Edif ..... Call  
1.4x ..... Call

### 645 LENSES

35/3.5 ..... Call  
55/2.8 ..... Call  
135/4.0 LS ..... Call  
200/4.0 ..... Call  
600/5.6 Edif ..... Call  
1.4x ..... Call

### 645 LENSES

35/3.5 ..... Call  
55/2.8 ..... Call  
135/4.0 LS ..... Call  
200/4.0 ..... Call  
600/5.6 Edif ..... Call  
1.4x ..... Call

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Complete w/Flash Tube & Model Lamp  
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AC Master Slave ..... 34.95  
AC Bare Bulb w/Filter ..... 37.95  
AC Slave II ..... 26.95  
Mini Slave Flash ..... 19.95  
Mini Slave Wide ..... 24.95  
Mini Slave ..... 34.95

### BOWENS

#### MONOLITES

Comp. w/Power & Sync Cord, Flash Tubes  
0221 Super Bio-Lite ..... 239.95  
0200 Mono 4000 Comp ..... 299.95  
0201 Mono 9000 Comp ..... 429.95  
0202 Mono 15000 Comp ..... 519.95  
0203 Mono 24000 Comp ..... 624.95  
0204 New Mono Monopod ..... 1049.95  
0226 Super Bio Lite Outfit ..... 689.95  
0357 Loc. Kit w/2-4000 ..... 824.95  
0358 Loc. Kit w/2-9000 ..... 1099.95  
0362 Loc. Kit w/2-15000 ..... 1329.95  
0417 Omniflex Slave Unit ..... 42.95  
0251 Monocell Slave Unit ..... 28.95  
0252 Monocell Reflector ..... 39.95  
0253 BarnDoor for Monoflood ..... 44.95  
0254 Mono Key Reflector ..... 29.95  
0255 BarnDoor for Mono Key ..... 39.95  
0256 Monosoft Reflector ..... 79.95  
0257 BarnDoor for Monosoft ..... 64.95  
0258 Mono Snoot ..... 44.95  
0262 Super Key Lite Reflector ..... 39.95  
0268 Spill Kill Reflector ..... 18.50  
V0288 Case for 3 Monolites ..... 89.95  
0305 Squarelite w/BarnDoors ..... 144.95  
0320 Maxi Lite Reflector ..... 39.95  
0321 Even Lite Reflector ..... 59.95  
0322 42" White Bowflexa ..... 48.95  
0323 42" Silver/Matte Silver Bow ..... 51.95  
0324 42" Silver/Silver-Gold Bow ..... 51.95  
0325 Beehive with clips ..... 89.95  
0326 BarnDoor for Beehive ..... 24.95  
0327 Super Snoot ..... 67.50  
0328 "Slat" for Squarelite ..... 84.95  
0329 Misty-Lite Reflector ..... 139.95  
0335 Light-A-Light Reflector ..... 109.95  
0330 Infra Red Trigger Set ..... 109.95  
0336 Gobo/Filter Kit for Mono ..... 126.50  
5997 Mini Hi-Glide Kit ..... 74.95  
0070 Hi-Glide Kit ..... 164.00

### BOWENS PROLITE/VOYAGER

0400 Voyager ..... 768.95  
0405 Prolite 41A ..... 244.95  
0406 Prolite 41A ..... 393.95  
0407 Prolite 60 ..... 487.95  
0408 Prolite 82 ..... 564.95  
0409 Prolite 100 ..... 608.95  
0410 Prolite 120 ..... 894.95

### PRO STUDIO RAIL SYSTEM

0900 Rail System Kit A ..... 1049.95  
0901 Rail System Kit B ..... 1249.95

## TRIPODS

### BOGEN

3000 64.95 3124 104.95  
3008 24.95 3125 119.95  
3010 79.95 3131 199.95  
3020 89.50 3135 219.95  
3022 99.95 3140 249.95  
3023 119.95 3142 269.95  
3031 164.95 3150 244.95  
3035 179.95 3163 111.95  
3040 164.95 3165 99.95  
3050 199.95 3170 89.95  
3060 347.95 3181 154.95  
3062 443.99 3191 299.95  
3065 409.30 3194 549.95  
3116 147.95 3210 84.95  
3118 257.95 3220 102.95  
3120 164.95 3240 174.95  
3122 109.95 3410 62.95  
3123 195.95 3430 66.95  
3155 Tripod Spread ..... 19.95  
3144 Video Shoulder Mt. ..... 34.95

### BOGEN ACCESSORIES

3056 Auto Dolly ..... 78.95  
3156 Folding Auto Dolly ..... 112.95  
3127 Portable Video Dolly ..... 66.00  
3137 Variable Leg Spread Dolly ..... 79.95  
3067 Deluxe Video Dolly ..... 159.00  
3145 Tripod Caddy ..... 24.95  
3279 25" Tripod Bag ..... 29.95  
3280 35" ..... 36.95  
3281 45" ..... 46.95  
3044 Tripod Carry Strap ..... 12.95  
3296 Quick Release ..... 25.95  
3289 Suction Grip w/Platform ..... 79.95  
3294 Suction Grip 1/4" Socket ..... 39.95  
3059 Side Arm 31.95 3445 Apron ..... 16.95  
3153 Del. H. Supp. 53.95 3255 Shoe ..... 17.95  
3256 Spike ..... 18.95

### BOGEN HEADS

3009 18.50 3055 37.95  
3025 17.95 3057 104.95  
3026 24.95 3063 89.95  
3028 29.95 3066 244.95  
3029 31.95 3160 49.95  
3030 37.95 3126 44.95  
3047 48.95 3232 13.95  
3130 47.95 3265 53.50  
3038 139.95 3262 29.50  
3039 122.50 3153 52.95

### BOGEN MONOPODS

w/o w/3025 w/3232  
Head Head Head  
3016 24.00 37.50 34.95  
3018 28.95 42.95 39.95  
3020 54.95 72.95 68.95  
3008 Table Top w/Mini Ball Head ..... 26.95  
3293 Car Window Pod w/Head ..... 34.95

### SLIK

#### INSTA-LOK

450G ..... 17.50  
800G-FL ..... 18.95  
Mini Pro ..... 29.95

#### MONOPODS

Slim-Pod ..... 16.95  
Light Pod II ..... 34.95  
Pro-Pod Sport ..... 64.95  
The Pro Pod 5' ..... 74.95

#### VIDEO TRIPODS

511 VF ..... 29.95  
512 QF ..... 33.95  
504 QF ..... 84.50  
505 QF ..... 134.95  
722 VF Head ..... 49.95  
NEW V 8000 Video / Photo ..... 37.95

#### DELUXE

U100 DX ..... 35.95  
U112 DX ..... 53.95  
U122 DX ..... 62.95  
AF2100 Autofast Pistol Grip Head ..... 54.95

#### OUTDOOR / SPORTS

333 Sport ..... 49.95  
444 Sports II ..... 88.50

#### PROFESSIONAL

Professional SP ..... 319.95  
Professional II ..... 274.95  
Professional 4 ..... 384.95  
Professional Gear ..... 197.95

#### Master 67

Master 67 ..... 129.95  
Master Classic ..... 89.95  
Grand Master Sport ..... 129.95  
MS 103 Light Stand ..... 58.95

#### ACCESSORIES

Tripod Case ..... 14.95  
Professional Tripod Case ..... 49.95  
Travel Tripod Case ..... 109.95  
Clamp Head 32 ..... 36.95  
Super Strap ..... 24.95  
Twist Camera Plate ..... 39.95  
Twist Camera Platform ..... 44.95  
Lens Caddy ..... 14.95  
Quick Release 9.95

#### BALL HEADS

Pro Head ..... 66.95  
Standard Head ..... 36.95

#### VELBON

Mini F ..... 44.95  
PX-741K ..... 159.95  
PX-781K ..... 169.95  
STRAT 450 ..... 52.95  
STRAT 480 ..... 102.95  
STRAT 460 ..... 52.95  
STRAT 470 ..... 63.95  
SX-681K ..... 127.95  
Mark-6 ..... 179.95

#### CULLMAN TRIPODS

T0741 ..... 25.95  
T1747 ..... 58.50  
T2101 ..... 39.95  
T2102 ..... 39.95  
T2104 ..... 29.95  
T2502 ..... 52.95  
Touring Set ..... 99.95  
Magic 2 ..... 114.95  
Chest Magic ..... 74.50

#### Tiltall Tripod

Tiltall Tripod ..... 89.95  
Tiltall Tripod w/Head ..... 64.95  
Leitz Ball & Socket Large ..... 99.95  
Leitz Table Tripod ..... 49.95  
Tiltall Monopod ..... 28.50  
Tiltall Tripod Case ..... 19.95

#### BENBO

Benbo 1 Standard ..... 188.97  
Benbo 2 XL ..... 211.02  
Benbo 3 Low-Boy ..... 148.02  
Benbo 4 Low-Boy EL ..... 201.57  
Benbo 5 GiantXL ..... 349.95  
Mono pod 95XL ..... 62.97  
Monopod ..... 42.81  
TREKKER ..... 144.87  
Benbo Trekker w/Head ..... 154.95  
B300 Trekker Panball Head ..... 69.27  
3007 Benbo Superball Head ..... 129.12  
B-3001 2" Standard Ballhead ..... 59.82

## CASES & BAGS

### ZERO HALLIBURTON

#100 9x12x5 ..... 114.95  
#101 9x16x7 1/2 ..... 134.95  
#102 13x18x4 1/2 ..... 119.95  
#103 13x18x6 ..... 129.95  
#105 13x21x8 1/2 ..... 154.95  
#106 17x21x7 1/2 ..... 179.95  
#107 13x21x7 1/2 ..... 159.95  
#110 18x26x9 ..... 219.95  
#111 18x24x7 ..... 199.95  
#129 20x29x10 ..... 264.95

### SPECIAL CASES FOR STANDS

#122 14x49x4 1/2 ..... 295.00  
#128 10x36x3 1/2 ..... 245.00  
#130 10x48x3 1/2 ..... 299.95

### NEW PHOTO DIVIDER CASES

#103 13x18x6 ..... 179.95  
#105 13x21x6 1/2 ..... 199.95  
Spear Divider Kit f/103 ..... 44.95  
Spear Divider Kit f/1



HOURS: MON-THURS 9-6  
FRI 9-1:30 SAT CLOSED SUN. 10-4  
FOR ORDERS AND INFORMATION  
CALL  
1-212-967-5900



# SMILE PHOTO

29 WEST 35TH STREET, N.Y., N.Y 10001  
BET. 5TH AND 6TH AVENUE

FAX 24 HOURS  
1-212-967-5912  
1-800-699-2836

## TIFFEN QUALITY GLASS FILTERS made in USA 10 YEAR WARRANTY

	DESCRIPTION	37	39/40.5/46	49/52/55	58	62/67	72/77	82	86M	105C	B60	Ser9	3X3	4X4
Sky 1 A UV-1 Clear	Lens Protection, UV Light Absorption	8.00	8.00	8.75	10.50	14.50	26.50	40.00	69.00	103.50	59.95	39.00	43.50	81.00
Polarizer	Deepen Blue Skies; Saturate Colors; Reduce Glare	—	12.00	14.00	16.75	19.00	24.00	44.00	115.95	301.00	59.95	61.50	61.25	93.50
Circular Polarizer	For Recent Auto Focus Cameras-Check Manual	24.95	24.95	21.50	23.95	28.90	37.90	88.50	—	—	—	—	—	—
80A, 80B, 81A, 81B, 812, 8, 11, 15, 25,	For Better Color Rendition: Match Kodak Wratten	—	17.50	8.75	9.55	13.55	22.95	49.95	61.75	103.50	59.95	39.00	43.50	81.00
12, 13, 16, 21, 29, 47, 58, 80C, 81C, 82A, 82B, 85, 85B, Haze 2A	For Better Color Rendition: Match Kodak Wratten	—	22.95	13.55	15.95	22.55	39.95	69.75	61.90	103.55	59.75	39.05	43.45	81.00
82, 81D, 81EF, UV15, UV16, UV17, 6, 9, 23A, 47B, 56, 61, 81, 85C	For Better Color Rendition: Match Kodak Wratten	—	22.85	13.55	15.85	22.55	39.95	69.75	61.80	103.55	59.75	39.05	43.45	79.95
Close-Up Sets (+1, +2, +4)	Great for Nature: Focus Close-up On Subjects	—	34.50	34.50	49.95	59.95	69.95	—	—	—	—	—	—	—
Color Grads (Blue, Sunrise, ND 6)	Half Color, Half Clear-Create Vibrant skies	—	—	26.95	32.50	39.50	39.50	—	132.70	—	76.50	87.00	92.00	117.00
Center Spot	Clear Circular Center With Diffused Background	—	—	21.00	24.25	27.50	39.50	—	—	—	76.50	59.95	—	—
Color Compensating: CC10M, 20M, 30M, 40M, CC20R, 30R,	Achieves Correct Color Balance	—	—	31.25	43.50	56.50	81.50	—	—	—	67.50	66.50	61.25	92.50
Color Compensating-All Others	Achieves Correct Color Balance	—	—	68.95	68.95	85.95	85.95	—	—	—	67.50	66.50	61.25	92.50
Enhancing	Great For Fall Foliage: Saturates Reds & Oranges	—	—	41.95	64.95	67.95	81.95	89.95	117.85	—	94.55	100.00	101.00	274.25
Double Fog 1,2,3,4,5	Create A "Thick As Pea Soup" Fog	—	—	24.25	31.00	39.50	52.95	64.95	72.95	126.75	—	72.00	61.25	93.50
Fog 1,3,5	Create A Misty Atmosphere	—	—	22.50	25.95	32.75	51.50	64.95	72.95	126.95	67.50	60.50	61.25	93.50
Fluorescent (FL-D/FL-B)	Improve skintones/Color; Remove Green cast	9.45	9.45	13.75	17.00	21.25	34.40	64.95	79.50	126.75	67.55	60.50	61.25	93.50
Neutral Density (ND 3, 6, 9)	Eliminate Washed-Out Skies; Balance Exposure	7.45	8.50	8.50	9.50	13.90	26.95	55.35	61.55	104.55	67.75	39.05	40.55	81.05
Low & Soft Contrast, Softnets	For Flattering Portraits	—	—	24.25	31.00	39.50	52.95	64.95	72.75	127.95	—	60.50	61.25	93.50
Sepia 1,2,3	Create A Warm Brown Tone: Nostalgia Look	—	55.00	24.20	34.00	39.50	52.95	64.95	72.75	127.25	—	39.00	61.25	93.50
Soft/FX 1,2,3,4,5	Ideal Portrait Improvement Softens Details	27.50	49.75	27.25	34.50	42.75	57.50	83.50	103.85	177.50	76.25	90.00	91.75	133.85
Split Field Lenses	Close-Up Focusing On One Portion Of Scene	—	—	17.75	19.00	21.50	30.50	—	137.95	—	—	—	—	—
Star Effect 4pt 2mm	Create Dazzling Star Effects From Light Sources	17.50	17.50	17.50	20.50	31.95	53.95	—	—	149.95	—	—	88.75	89.50

## B&W FILTERS

DESCRIPTION	39	49	52	55	58	60E	60B	62	67	72	77	82	86	95	105E
UV, Sky, 81A, 81B, 81C, 81EF	28.95	15.95	16.95	19.95	21.95	38.95*	78.95*	27.95	33.95	43.95	54.50	68.95*	78.95*	118.95*	137.95
85, 85B, 82A, 82C, 80C/D, 80B, 80A	28.95	15.95	16.95	19.95	21.95	39.95	88.95	27.95	33.95	43.95	48.95	68.95*	78.95*	118.95*	139.95*
Yellow 021, 022, 023	28.95	17.90	18.95	21.95	24.95	39.95	88.95	29.95	36.95	46.95	54.95	68.95	79.95	119.95	137.95
Yellow 021, 022, 023 Red Orange (041)	28.95	18.95	19.95	22.95	24.95	39.95	88.95	29.95	36.95	46.95	54.95	68.95	79.95	119.95	137.95
Yellow Green (060) Green (061) Blue (080)	28.95	18.95	19.95	22.95	24.95	39.95	88.95	29.95	36.95	46.95	54.95	68.95	79.95	119.95	137.95
ND 0.3, 0.6, 0.9	28.95	18.95	19.95	21.95	23.95	39.95	85.95	28.95	35.95	48.95	54.95	68.95	78.95	119.95	138.95
ND1.8, 3.0, 4.0, 6.0	39.95	34.95	37.95	46.95	49.95	79.95	109.95	54.95	69.95	94.95	103.95	129.95	134.95	199.95	229.95
Top Polarizer	—	33.50	35.95	40.95	42.95	—	—	47.95	54.95	70.95	76.95	101.95	123.95	169.95	189.95
Circular Polarizer	79.95	64.95	66.95	75.95	78.95	97.95	239.95	89.95	101.95	119.95	133.95	168.95	234.95	229.95	368.95
Kaesemann Polarizer	82.95	73.95	78.95	79.95	94.95	117.95	239.95	97.95	129.95	158.95	168.95	142.95	168.95	254.95	—
Kaesemann Circular PL	94.95	84.95	89.95	99.95	109.95	129.95	239.95	129.95	144.95	189.95	169.95	229.95	239.95	259.95	329.95
Infrared 092, 093, 094, 099, 489	47.95	41.95	43.95	52.95	53.95	93.95	114.95	62.95	81.95	108.95	122.95	143.95	173.95	253.95	264.95
Close Up Lens (specify)	29.95	15.95	16.95	21.95	24.95	39.95	—	28.95	35.95	45.95	54.95	68.95	129.95	198.95	244.95
Soft Focus 1, 2	29.95	27.95	30.95	36.95	41.95	48.95	119.95	42.95	48.95	58.95	63.95	94.95	108.95	164.95	187.95
Soft Image	29.95	24.95	25.95	28.95	30.95	84.95	114.95	42.95	50.95	62.95	67.95	108.95	128.95	149.95	179.95
Soft lens, Fog	34.95	27.95	30.95	36.95	41.95	48.95	117.95	42.50	49.00	58.95	63.95	—	—	—	—
Prism 3X, 5X, 6X	—	54.95	59.95	63.95	68.95	88.95	—	88.95	104.95	108.95	118.95	—	—	—	—
ND Grad	—	54.00	55.00	57.00	59.95	66.00	128.95	65.00	69.00	87.00	98.00	138.95	—	—	—
Cross Screen 4X, 6X, 8X	42.95	33.95	35.95	39.95	41.95	61.95	162.95	48.95	56.95	68.95	74.95	112.95	188.95	218.95	234.95
Color Grad (specify)	—	50.95	51.95	52.95	55.95	61.95	118.95	58.95	71.95	81.95	97.95	138.95	—	—	—

\*81A, 81B, 85B Excluded

## TIFFEN FILTER SPECIAL

SOFT FX - Take 15% off the selling price listed in this ad for all Tiffen Soft/FX Filters in all sizes  
812 - (Warming Filter) Take 15% off the selling price listed in this ad for all Tiffen 812 Filters in all sizes

## COKIN FILTERS & KITS

Have Book for Cokin Filters ..	19.90	A	P
001-031 Color	6.50	9.20	—
036 Color	7.50	—	—
041 Cosmo	14.95	20.00	—
055 Star 16	10.50	12.50	—
056-058 Star 8, 4	10.50	12.50	—
060-068 C Spot	8.00	10.75	—
070-072 Spot	—	10.00	—
073-078 Spot	7.50	10.00	—
080-081 Vaseline	10.00	—	—
082 Diffuser	4.90	8.00	—
083-084 Diff. 1.2	8.00	10.75	—
086-089 Diffuser	8.90	13.90	—
091-093 Dreams	15.50	19.00	—
101-103 Close Up	8.90	17.95	—
111-113 Spot Field	7.90	19.95	—
120-133 Grad.	9.95	12.75	—
150-151 Fog	9.95	12.75	—
152-153 ND	6.95	9.00	—
160 Polarizer	11.50	18.95	—
161-163 Color Polarizer	14.50	21.50	—
170-173 Cir. Polarizer	16.50	34.95	—
170-173 Vari	16.25	23.50	—
185 Radial Zoom	7.00	7.50	—
194 Holder	6.50	—	—
195-196 Rainbow	10.50	13.25	—
197-198 Sunset	11.15	15.40	—
201-204 Multi Image	15.50	20.00	—
209 Multi	18.00	29.95	—
216-217 Speed	17.50	27.95	—
219 Prism	35.50	62.50	—
220 Mirage	17.50	—	—
230 Sky	6.00	8.25	—
268 Cleaning Paper	4.95	4.95	—
340-345 Mask	10.50	14.95	—
346 Double Exposure	7.95	7.50	—
354 Linear	5.75	—	—
375 Creative	17.50	22.50	—
376 Basic	8.00	11.60	—
397 Pre Shaped	12.50	15.00	—
660-671 Graduel	10.00	11.90	—
672-672 C. Spot	8.00	—	—
694 Sunsoft	6.00	7.00	—

Available in UV-E, UV-KN	55mm	52mm	32.95
35mm Shade +	—	—	38.95
2 1/2x2 1/2 Shade +	—	—	49.95
Hasselblad Adapter	—	—	14.95
Modular Hood	—	—	9.95
Coupling Ring & Filter Holder	—	—	6.95
Storage Box	—	—	7.50
A To P Adapter	—	—	9.95

AMIBCO	35mm	52mm	38.95
35mm Shade +	—	—	38.95
2 1/2x2 1/2 Shade +	—	—	49.95
Hasselblad Adapter	—	—	14.95
Modular Hood	—	—	9.95
Coupling Ring & Filter Holder	—	—	6.95
Storage Box	—	—	7.50
A To P Adapter	—	—	9.95

SINGH-RAY	55mm	52mm	32.95
35mm Shade +	—	—	38.95
2 1/2x2 1/2 Shade +	—	—	49.95
Hasselblad Adapter	—	—	14.95
Modular Hood	—	—	9.95
Coupling Ring & Filter Holder	—	—	6.95
Storage Box	—	—	7.50
A To P Adapter	—	—	9.95

## HELIOPAN FILTERS

UV, Sky, Color	39	49	52	55	58	60E	60B	62	67	72	77	82	86	95	105E
Polarizer	—	47.25	48.40	53.25	58.25	139.50	235.50	63.75	73.95	—	—	—	—	—	—
Circular Polarizer	—	63.95	67.95	72.50	79.00	184.95	—	82.50	92.50	—	—	—	—	—	—
Soft Focus (Specify)	—	35.95	36.95	42.95	45.50	48.50	102.00	48.50	59.50	—	—	—	—	—	—
Softair (Specify)	—	149.00	149.00	159.00	159.00	—	—	175.95	169.00	—	—	—	—	—	—
Graduated ND (Specify)	—	38.95	38.95	42.95	45.50	—	113.50	49.50	62.50	—	—	—	—	—	—
FLD	—	35.50	37.00	42.95	45.50	48.95	102.00	48.95	59.50	—	—	—	—	—	—
Warm Filter (Specify)	—	198.00	198.00	—	—	—	—	198.00	—	—	—	—	—	—	—
Center Tone Polarizer	—	—	139.00	150.00	—	160.00	—	160.00	225.00	—	—	—	—	—	—

## NPC Polaroid Back

MF-1/Hasselblad	Call
MF-3/Mamiya RB67	Call
MF-4/Mamiya RB67	Call
MF-5/Mamiya RB67	Call
MF-6/Mamiya RB67 (SX70)	Call
MF-14/Bronica SQ System	Call
MF-15/Bronica GS-1	Call
MF-16/Fuji GX680	Call
Probac/Pentax 6x7	Call
Probac/Pentax 645	Call
Probac/Mamiya 6	Call
Additional Hinges/Probac 6x7	Call

## BEATTI INTENSSCREEN

Bronica ETR/Si	Plain	w/Grd
Bronica GS1	Call	Call
Bronica SQ/SQA/SQAI	Call	Call
Fuji G617	Call	Call
Fuji GX680	Call	Call
Hasselblad C/EL	Call	Call
Hasselblad CM/EL/MX	Call	Call
Mamiya 645	Call	Call
Mamiya C330F/C330S	Call	Call
Mamiya RB67	Call	Call

## USED DEMO USED DEMO USED DEMO USED

NIKON	CANON	OLYMPUS	MINOLTA	MAMIYA 645/645 PRO	HASS
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# SMILE PHOTO

28 WEST 35TH STREET, N.Y., N.Y. 10018  
BET. 5TH AND 6TH AVENUE

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## PANASONIC

### CAMCORDERS

PV40204	549.95	PV564	1089.95
PV40304	599.95	PV900	539.95
PV40404	629.95	PV910	589.95
PV40504	709.95	PV760	844.95
PV40604	839.95	PV5770A	899.95
PV54	949.95	PV43	699.95

### VCR's

PV2301	179.95	PV34380	649.95
PV4301	204.00	PV34990	649.95
PV4311	219.00	PV4962	309.95
PV4314	224.95	PV4860	299.95
PV4351	269.00	PV4970	389.95
PV4361	314.95	PV4362	339.95
PV5436	349.95	PV5426	294.95
PV-VP1 Video Print	699.95		

### VCR/COMBO

#### IN STOCK

### MULTI LASER DISC PLAYER

LX101	244.95	LX700	CALL
LX150	409.95	LX1000	579.95
LX200	389.00	LX900	499.95
LX600			349.95

### PANASONIC PROFESSIONAL

#### CAMCORDERS

AG-195	979.95	AG-186	689.95
AG-3	2099.95	AG-455	1449.95
AG-EP800	CALL	F-500	CALL
F-700A	CALL	F-250B	CALL

#### Special Prices for Complete System

### VCR's

AG-1280	249.95	AG-5700	1229.00
AG-1970	1199.95	AG-1	1639.95
AG-96	379.95	AG-2520	369.00
WJMX30	1829.95	WJMX50	3949.95
WJAVE-3	349.95	WJAVE5	899.95
WJKB50	459.95	WJAVE7	1269.95
WVCG5	229.95	WVKB15A	759.95
AG-EP800 Video Printer	739.95		
(Paper) 50 Shts. 49.95	100 Sheets		79.95

### MONITOR/VCR COMBO

AG-51313	469.95	AG-520 20"	509.95
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### MONITORS

CT-1030M	299.00	CT-2084V	379.95
CT-1331Y	399.00	CT-1384V	309.95
CT-1383Y	254.95	CT-2583Y	469.95
CT-2083Y	339.00	CT-2583Y	529.95
CT-2000M 19" Multi System			899.00

### VIDEO PROJECTORS

PT-10L LCD Video Projector	399.95
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### JVC INDUSTRIAL

BR-378U SVHS Recorder/Player	899.95
BR-360U SVHS Recorder/Player	CALL
BR-3200U SVHS Recorder/Player	259.95
GY22U FULL SIZE S-VHS 3-CCD	CALL

### CAMCORDERS

FX Series	
430	599.95
530	649.95

### TR Series

30	589.95
40	609.95
21	569.95
61	549.95

### PRO

500	1099.95
V33	2499.95

### VCR's

SLV400	239.00	EVA-50	349.00
SLV700	299.00	EVC-20	199.95
SLV770	299.95	EVC-40	299.00
SLV900	389.95	GV-550	749.00
EVS-3000	1149.95	SLVR1000	879.95
EVS-2000	699.95	RME-100	CALL
EVS-7000	1399.95	RME-300	489.95
RME-700			CALL
XVC 900	699.00	EVC-100	449.95
XV-T 33 (Video Sketch Title)			289.00
DC-P77 Car Cord for Sony Camc.			74.95
DC-S10 Car Charger and Adaptor			99.95
HML-200X Light for Camcorder			92.95
AC-S10 Charger/Reconditioner			109.95
BCS-10 Portable Quick Charger/Disch.			89.95
BE-V8 8mm Rewinder/Eraser			139.95
GP-TRX Pistol Grip			84.95
RM-155K Wireless Remote			99.95
RM-95 Wired Remote			89.95
SPK-TRX2	133.95	SPK-FX1	124.95
SPK-TRX1	133.95	SPK-TR3	149.95
ACV-500 Charger/Adaptor NP500			119.95
DCV-500 Car Battery Charger			119.95
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VN 350 (Same as Sony TR82)	CALL
VN 760 (Same as Sony TR700)	CALL
5 Year Warranty	FREE

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NP-22	29.95	NP-77	49.95
NP-22H	44.95	NP-77HD	69.95
NP-55H	39.95	NP-80	44.95
NP-600	39.95	NP-800	54.95
NP-66	34.95	NP-500	49.95

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GRAX55	579.95	GRAX25	515.95
GRAX1	CALL	GR-5X90U	679.95
GR-S050U	699.95	GR-75U	699.95

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HRJ210	184.95	HRV-618	CALL
HRJ400	194.95	HRV-710	CALL
HRJ610	264.95	HR-54900	469.95
HRV-412	224.95	HR-56900	549.95

## RCA

### CAMCORDERS

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CC-412	539.95	CC-540	569.95
		8MM	
PRO-930			619.95
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### VHS C

CC174	544.95	CC-178	569.95
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		VCR's	
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VR-506	199.95	VR-674 HF	CALL
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PCD-850	179.95	PCD-M50	289.95
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VMH-39	999.95	VM-55 A	649.95

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M-449	219.95	M-760	329.95
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The Video TitleMaker 2000 is a technological breakthrough in video character generators. It delivers high-resolution titles in over a million colors with over 50 font/sizes combinations and 27 styles. It holds 8000 characters on hundreds of pages, with lithium battery backup. Its full keyboard supports special characters. TitleMaker 2000 has many advanced features, including patterns, see-through video effects, multi-direction scroll and crawl, fades and wipes, and much more.

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Easy to use - mark good and bad video with thumb buttons • Records "thumbs-up" video on new tape, leaving "thumbs-down" portions behind • On-screen thumb display • Automatic fade-to-black between scenes (can be disabled) • Built-in video enhancer • Up to 40 marked scenes.

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Four-input switcher • Video mixer • Frame synchronizer with dual TBC • Digital special effects generator with over 200 effects • Broadcast quality • Breakthrough price!

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Audio/Video Editing Effects Mixer

Edits two videos into one final production with spectacular effects. • Fades between video images in any color. • Wipes between video images in any color and with hundreds of different patterns. • Mixes a rich stereo soundtrack complete with narration and background music. • Hooks up to a Time Base Corrector or Genlock Camera for synchronous video effects.

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# COLOR

continued from page 27

between Lumiere and Provia in grain and sharpness.

This may be the harbinger of film tests to come. If you were to field test these films, the difference in granularity, sharpness, and detail between Lumiere and Provia wouldn't be apparent unless you first used a sturdy tripod, excellent quality lens, mirror lockup, a well-lit and detailed scene, and a professional-quality lab. Then you'd have to view the test slides at greater than 30x45 inches. Not your everyday situation.

## How pushable is Provia?

Fuji claims Provia has improved pushability over Fujichrome 100D (RDP), but most viewers preferred the skin tones of RDP and Velvia at a one-stop push (see photos, page 27). Provia yielded ruddy skin tones when pushed, and the neutral gray background shifted slightly toward magenta. Lumiere maintained its neutrality

but gained significant contrast and yellowish skintones, while Velvia displayed an increased (but not as objectionable) contrast.

As I mentioned earlier, processing plays an important part in color balance, and even more so when it's push processing. Until more labs experiment with pushing Provia, I'd suggest using a proven performer like Fujichrome 100 D (RDP) instead. Otherwise, for normal processing, Provia is an excellent film with finer grain, better color saturation, more pleasing skin tones, and more accurate colors than RDP.

For those partial to slightly warmer skin tones, Provia's nearly an even match for Kodak's Lumiere 100 under normal processing conditions. It is not, to its credit, a 100-speed version of Velvia. In fact, it seems as though Fuji has heard the lament of photographers who weren't totally thrilled with Velvia for certain subjects, such as people, and has designed a faster film just for them.

## LEVI HILL continued from page 43

ric and hydrochloric acids, and what Hill called "the fuming liquid of Libavius." The sensitivity of the plate is increased by ammonium compounds in combination with the oils of clove, cinnamon, and lavender!

Reading the full account of Boudreau's experiments, you can only wonder how Hill ever invented the process and how Boudreau managed to duplicate all of it. But Boudreau persisted and indeed made Hillotypes. Boudreau's subjects? He contact-printed modern color slides onto the Hillotype plates using bright sunlight. Exposures ran a few minutes.

Miller said he used two shortcuts, replacing the silver-plated copper sheets with solid silver plates and also eliminating one coating step. Miller reports that the sensitized Hillotype plate isn't only sensitive to light but heat as well. His winter exposures ran between two and five hours using a 50mm f/1.8 Nikon lens on a camera box he made himself, but these were cut to between two and five minutes during the summer.

## Not practical, but first

There seems to be much argument as to whether Hillotypes fade easily. Those in the Smithsonian are kept in the dark and seldom viewed. Miller's

Hillotype, which he lent to us, faded when we attempted to copy it with bright tungsten lights; Miller, however, says he has had properly fixed Hillotypes in the south window of his house from dawn to dusk and they haven't faded.

While it seems evident that Levi Hill did invent a repeatable method of making color daguerreotypes, it was not a practical method for commercial use. By today's color film standards, it is very primitive indeed. Hill himself quit the ministry to become a daguerreotypist, Boudreau reports, because Hill felt that inhaling fumes of bromine (added to the process) provided him with relief from his chronic bronchitis. The fumes, explains Boudreau, were in reality poisonous. Continuous exposure to the many toxic chemicals involved in Hill's work (chlorine, phosphorous, phosphine, bromine, hydrogen sulfide, tin chloride, and others) probably contributed to his death in 1865.

It's doubtful that Hill will ever get the credit he justly deserves. Written history, having made a mistake, seldom reverses gears to correct itself.

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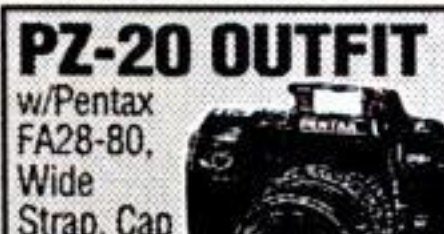
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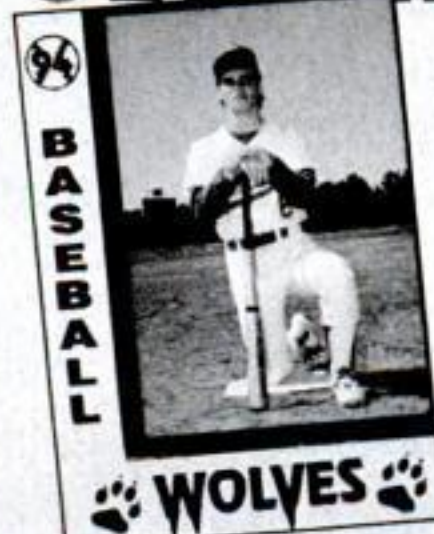
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## Letters continued from page 94

rent level and the cell's true age and storage condition history—the last two being unknown.

We can't say how any specific metering system will respond to 1.5 volts or how to check it, not having one or any technical manuals on them. The Olympus happened to have a very delicate meter movement. This part, in particular, burnt out.

You'll need to hoard some spare cells for a few years then opt for new gear or at least a new exposure meter.

## On the level?

Re your answer to Ronald Serpico in the March '94 issue ["Help!" page 152] as to how to test a macro lens, I have done considerable work in photographing paintings and pictures on the walls of our museum. I always use a bubble level to be sure my camera is

*"I suspect that an error may have crept in to your answer here."*

level. I have never, however, used a carpenter's level to be sure that the camera is parallel to the wall. I have made up a device to insure that the plane of the film is parallel to the painting being photographed in the vertical direction only. I would like very much for you to explain how you use a carpenter's level to get the film plane parallel to the wall. I suspect that an error may have crept in to your answer here. R.H. Denison  
Sacramento, CA

*We agree that using an 18-to-36-inch-long carpenter's level on a camera is cumbersome at best. However, there is a way of using a small torpedo level (they're about a foot long, and many carpenters use them) to assure that the camera's film plane is parallel to a wall (presuming the wall in question is reasonably plumb).*

Numerous 35mm SLRs have flat "shoulders" on either side of the pentaprism housing that are perpendicular to the film plane. If you place the center of the torpedo level atop one of these shoulders with its axis parallel to the lens axis, you can level the top of the camera quite easily, thus assuring that the film plane is parallel to the wall. You're absolutely right that

a shoe-mounted bubble level is much more convenient, and anyone who tests a lot of macro lenses or copies hanging artwork should definitely purchase one.

## Trailblazer

Regarding "Blazing New Trails" [March '94, "Snapshots," page 5], some 30 years ago I was involved in a 24-sheet poster project for a local gasoline company, Atlantic, which used stock photos from varied sources, pieced together then—no computers—with autos added.

I was working for a local stock house and picked material for the account exec from the agency, N.W. AYER; it began in this town and later deserted us for the Big Apple.

At that time, the cost of each presentation to the client was \$200 dollars, big time money then. Ayer did win some awards, of course, since it was a first in that kind of medium.

But I imagine the brains behind the Blazer idea were too young to know about this bit of ad history. Me? I just turned 71 a couple of days ago.

Ed Carlin  
Philadelphia, PA

## Oops!

Were you a trifle perplexed about the picture categories in POPULAR PHOTOGRAPHY's Big 1994 Picture Contest after reading last month's official announcement on page 7? Well, we can't say we're surprised. Inexplicably, the last two categories listed were garbled into one! As a result, what should have read "Photojournalism" and "Computer-Enhanced Imagery" somehow came out as "Photojouater-Enhanced Imagery."

We're not sure what a photojouater would do if there were such a thing, but the whole incident validates the second part of the new-age adage, "If you really want to screw things up, use a computer." Presuming the gremlins don't strike twice, you'll find a corrected version of our contest announcement on page 16 of this issue.

Letters to the Editor should be addressed to "Letters," Popular Photography, 1633 Broadway, New York, NY 10019, and should include a daytime telephone number. We reserve the right to edit letters for purposes of clarity and space.



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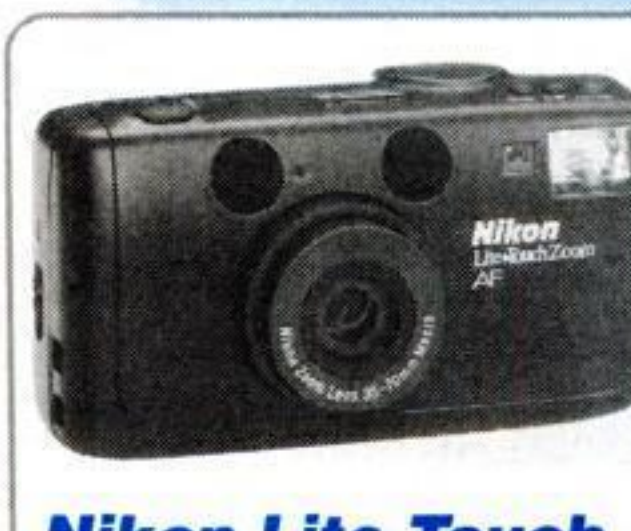
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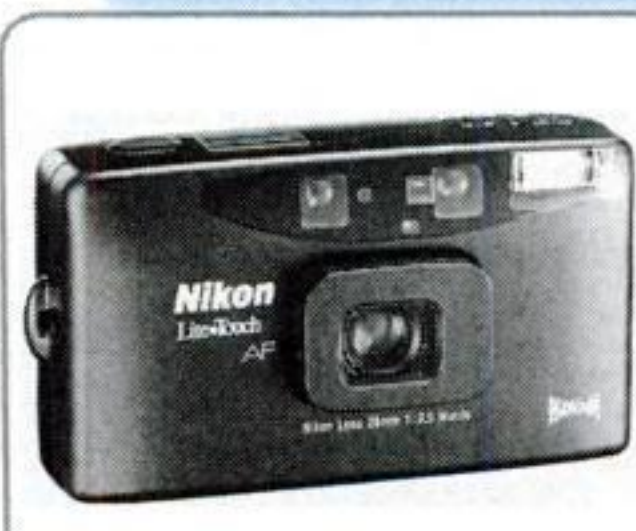
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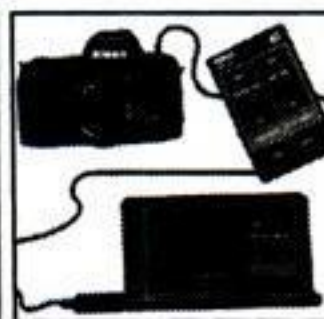


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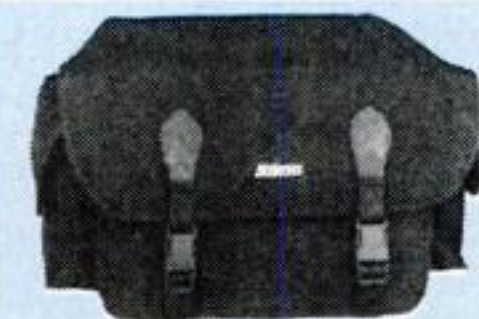
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D604 600w/s	381.95	D802 800w/s	424.95
D1204 1200w/s	544.95	D1604 1600w/s	636.95
Tri Level Control	89.95	Lo Volt Sync Adapt	28.95
LIGHT UNITS			
MW3R	86.50	MW3U	119.95
M90	112.95	M11	199.95
2 LIGHT TRAVEL SYSTEMS w/new soft case			
202 Syst. c/c	529.00	402 Syst. c/c	674.95
604 Syst. c/c	749.00	802 Syst. c/c	969.95
1204 Syst. c/c	1109.00	1604 Syst. c/c	1299.95
3 LIGHT TRAVEL SYSTEMS w/new soft case			
402 System c/c	781.95	604 System c/c	899.00
4 LIGHT SYSTEMS			
402 System c/c	818.95	604 System c/c	958.95
802 System c/c	1149.95	1204 System c/c	1295.00
1604 System c/c	1389.00		
SPEEDOTRON ACCESSORIES			
11.5" Gel Holder			14.59
Barn Doors for 7" Reflector			26.95
16" Grid Reflector			26.95
BLACK LINE POWER SUPPLIES			
NEW 1205CX	966.50	2403 CX	1479.95
2401 B	1298.95	2405 CX	1479.95
		4803CX	1974.95
New COMPACT BLACK LINE			
805 pack	659.00	405 pack	399.95
1038 Head	274.95		
LIGHT UNITS			
102	276.00	105	866.95
202 VF	346.95	NEW 206 VF	409.00
TRAVEL SYSTEMS			
NEW 805 Deluxe Location System c/c			1499.95
NEW 805 Economy Location System c/c			1309.95
NEW 405 Deluxe Location System			1079.95
1205CX 2-Lite Kit c/c 1999.95		2401B 3-Lite Kit c/c	2599.95
2403C 3-Lite Kit c/c	2799.95	2405 3-Lite Kit c/c	2799.95
2405 CX 2-Lite Kit c/c	2489.95		
BLACK LINE ACCESSORIES			
11.5" Grid Reflector			21.95
7" Grid Set	94.95	7" 30 Grid	59.95
11.5 Grid Set			79.95
New 4-Way Barn Door			59.95
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Zoom Spot Projector			719.95

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Buy a NOVATRON KIT and GET a SECOND POWER PACK FOR ONLY \$50 - CALL FOR DETAILS			
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#2010 Head w/1 Stop	128.00	#2020 Head w/2 Stops	128.00
#2040 3-way reduce. head	136.00	#2060 16" Soft Head	49.95
1000 W/S			
#2100 Std. Head	112.	#2105 w/25' cable	116.
#2110 Head w/1 Stop	136.	#2120 Head w/2 Stops	136.
#2150 Bare Bulb Head	148.	#2153 Bare Blb w/3 swtch.	172.
#2140 3-Way Switch Hd	148.	#2160 16" Soft Head	156.
#2142C Dual Head 2000 w/s maximum			240.00
#2144C Quad Head 4000 w/s maximum			340.00
#2150 FC NEW 1600 w/s Fan Hd			228.00
#2860 16" Soft Head (old style)			49.95
POWER PACKS			
FREE NOVATRON SLAVE W/PURCHASE OF ANY NOVATRON KIT			
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#10-240 240 WS	200.00		
#10-400-VR 400 WS Voltage Regulated			316.00
#10-440-VR 440 WS Voltage Reg. w/Alarm			376.00
#10-500-VR 500 WS Volt. Regulated			336.00
#10-600-VR 600 WS Voltage Regulated			428.00
#10-1000-VR 1000 WS Volt. Reg. w/Alarm			636.00
#10-1200-VR 1200 WS Volt. Reg. w/Alarm			740.00
#10-1600 Model 1600 WS			740.00
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601502C w/case	439.00	602402C w/case	487.00
MINI PRO KIT #60-404 VR 2C			591.95
PRO KITS WITH 3 UV COATED HEADS			
New 63-400 VR-3C	734.95	63-600 VR-3C	909.95
61-440VR-3C	944.	61-500 VR-3C	903.
68-1040 VR-3C	1380.	68-1240 VR-3C	1480.
68-1640 VR-3C			1480.
ACCESSORIES			
#5000 Backlight Stand	41.95	#4010-A 2-Way B.D.	47.95
#5010 10" Stand	45.95	3011 3-Light Case	134.95
#4000-A Snoot	29.95	FM-01 Flashmeter	71.95
#4001-A Adj. Snoot	46.95	200M 200 w/s	219.95
#4005 Honeycomb	35.95	400M 400 w/s	312.95
#4520 Honeycomb w/gel holder	43.95	120MS w/Slave	168.95
		240M5C w/Slave	228.95
MONOLIGHTS			
#5000 Backlight Stand	41.95	#4010-A 2-Way B.D.	47.95
#5010 10" Stand	45.95	3011 3-Light Case	134.95
#4000-A Snoot	29.95	FM-01 Flashmeter	71.95
#4001-A Adj. Snoot	46.95	200M 200 w/s	219.95
#4005 Honeycomb	35.95	400M 400 w/s	312.95
#4520 Honeycomb w/gel holder	43.95	120MS w/Slave	168.95
		240M5C w/Slave	228.95

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**SUNPAK MONOLIGHT SYSTEM**

MS 2000 Monolight 400 w/s 269.95  
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**New Battery Converter**  
Allows the use of any Lumedyne battery to power the MS Monolights 149.95

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Includes: Monolite, 6" Reflector, 45" Umbrella  
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Includes 2 Monolites, 2-6" Reflectors, 2 Flashtube Covers, 2 Stands, 2 Umbrellas, Carrying Case.  
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With Bag & Heavy Strap  
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PORTABLE REFLECTORS  
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3372 7.7' Lt. w/ Stand Bk 46.50  
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3362 8' Air Cushion Black 56.50  
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3361 8' Bk. stand 44.94  
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3380 Light Stand Holder 29.95  
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3385 Bk. boom assembly 84.95  
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#PM82 800 w/s Kit 844.95  
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New UNI 400 Monolight

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Dynalite Grid Spots (3 pc) Call  
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Norlite PV200 Call LH4A Head Call  
LH2K Call LH2KML Call

**SERIES 500**  
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P808 800w/s Pack Call P404 400w/s Pack Call  
LH500 Call LH54 Call  
LH52 Call LH52K Call

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P2000D Call P800-D Call TL900 Call  
P12/12 1200 WS Call P24/24 Call

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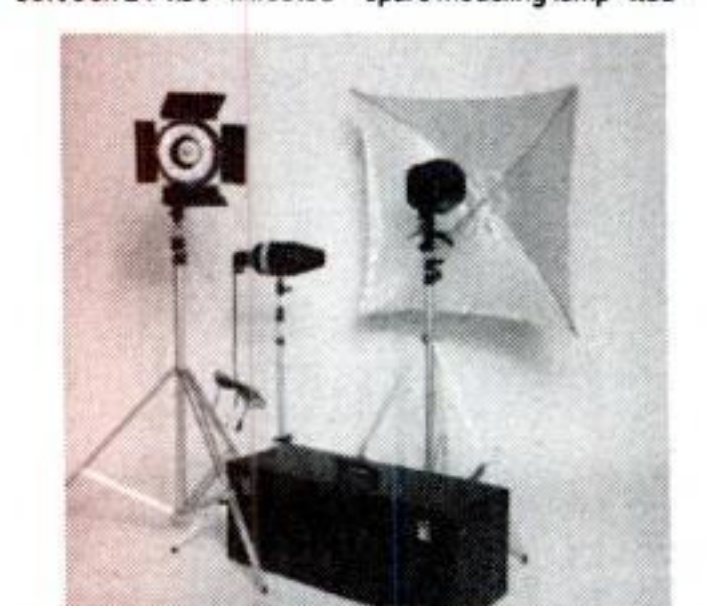
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## STUDIO SPECIALIST FLASH

- Power Output 150w/s GN 135 (ISO 100)
- 4 Color balanced flash tubes 5600°K • Can be fired via test button, PC cord (incl.) or built-in slave
- Front and Rear Slaves • 5 Stepless Power Settings, 1/16, 1/4, 1/2 & Full Power
- Fast Recycling 0.5 to 5 sec.

Studio specialist flash **129.95** **BUY 2 FOR ONLY 119.95 Each**



## BUY THE SPECIALIST KIT AND SAVE!

- 2 Studio Specialist Flashes • 1 Snoot
- 1 Budget Flash • 1 Barn Door
- 1 Socket and Cord • 2 Pro 7 foot Stand
- 1 L.W. 7 foot Stand • 3 Universal Swivel Holder



**AC SLAVE** **23.95**  
• 25 w/s of Power • Built in Slave  
• Guide Number 60 (ISO 100)  
• Screws into Standard Household Socket  
• Coverage 50°

**AC MASTER SLAVE** **27.95**  
Same as AC Slave. Also includes firing capability with PC cord.

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Green, Yellow, Blue, Red Filters **6.95**

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- SP-920MDL-VP with M.L. & Vario Power **89.95**
- SP-147VP Vari-Power 147 G.N. **84.95**
- SP-150 AC 4-Tube Strobe **129.95**
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- Home Studio Kit with 2 SP-100, SP-72 and Accessories **314.95**
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For the photographer just starting out or for the budget minded professional. (Bulbs not included)

## ADORLITE SENIOR OUTFIT 169.95

- Includes:
- 1 - Adorlite lighting Case
- 1 - 30" white Umbrella
- 3 - 7 ft. stands
- 3 - sockets
- 1 - umbrella holder
- 2 - 10" reflectors

## ADORLITE JUNIOR OUTFIT 119.95

- Includes:
- 1 - Adorlite lighting case
- 2 - 7 ft. stands
- 2 - 10" reflectors
- 2 - sockets

## 'Twistable' Portable Reflectors

Portable reflectors collapse to 1/3 of their diameter with a flick of the wrist. Spring steel rim guarantees that the reflector retains its shape, and the specially bonded parachute nylon will not scuff or stain. This innovative reflector is designed to be either handheld, or mounted on a stand using our reflector bracket. The reflector folds into a plastic pouch. Both sides can be used as a reflector. Available with the same color on both sides or with 2 different colors in a single reflector rim.

## Adorama Home Studio Flash #1000 179.95

- Self contained unit • Compact lightweight • 220 w/s G.N. 180 with ISO 100 STD 170 reflector
- Built in slave • Quartz 100 watt modeling lamp. Full & half power for main and modeling lamp. No power pack required - plugs right into AC outlet. Quartz modeling lamp does not have to be removed when putting on protective cover. Full range of accessories available



## ACCESSORIES

- 140mm STD reflector **11.95**
- 90mm Narrow Refl. **19.95**
- Snoot **22.95**
- Quartz Mod. Lamp **22.95**
- Umbrella Holder **14.95**
- Snoot filter holder with filter set **29.95**
- Barn doors (170) w/filters **29.95**
- 170mm Standard refl. **19.95**
- 300mm Flood refl. **29.95**
- Honeycomb (f/snoot) **9.95**
- Honeycomb (170) **34.95**
- Softbox large (23") **59.95**

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### METERS

Complete w/MFR. Access.

#### PENTAX

Spotmeter-V w/Case **Call**

Digital Spot w/Case **Call**

#### Vivitar

EFM-2 Flash Meter **99.95**

#### SHEPHERD

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FM 990 107.25 FM1000 **148.00**

#### SEKONIC

New L164 C Marine **229.95**

L188 w/UW Housing **84.95**

L398M Studio w/c **129.00**

New L308 Dig. Flashm. **214.95**

L318 Digi Light **164.95**

L318 w/5" Viewfinder **199.00**

L328 Digi Lite F **264.00**

L718 Digi Pro **429.00**

L778 Spot Flash **549.00**

#### SEKONIC ACCS.

L-418 10" Viewfinder **19.95**

L318/328 5" viewfinder **84.95**

L398 Slide set (11) **39.95**

L718 5" viewfinder **84.95**

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Calcu-Light X-P Digital **99.95**

Calcu-Flash 2 **159.95**

Calcu-Flash 5 **98.95**

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#### Accessories

DX 1 Flat Diffuser **9.95**

FOX 1 or 2 Fiber O. Probe **39.95**

#### GOSSEN

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Luna Pro S **174.95**

Luna Pro SBC **199.95**

New Luna Pro Digital **159.95**

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ColorPro 3F **749.95**

Vari Angle Attachment **63.95**

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Multi Beam/Spot Attach. **349.95**

Flash Meter Attachment **159.95**

Microscope Attachment **39.95**

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#### WEIN

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1000 Flash Meter **94.50**

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Includes MFR'S PACKED ACCESS.

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Auto Meter IV F **259.95**

Flash Meter IV **464.95**

New Color Meter 3F **849.95**

Spot Meter F **379.95**

#### METER ACCS.

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Viewfinder 10" w/c **74.95**

Viewfinder 5" w/c **89.95**

Flat Diffuser **16.95**

Mini Receptor **89.95**

Synchro Cord III **27.95**

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- Selenium Cell

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### Flash Meter 1

- Measures flash or ambient light in either incident or reflected modes • LED digital display indicates proper exposure value • with strap and case • F-2 - f22 (8 steps) with ISO 100
- ISO range 6-6400

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### Flashmeter 2

- Flashmeter accurately measures flash incident output especially useful when using more than one flash • Red LED indicates correct F Stop to use • 1/3 F stop accuracy.
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### Flashmeter 3

- Flashmeter 3 - measures single, multiple, incident or reflected flash • 1/2 f/stop accuracy sensitivity range F2.8-32 ISO/100 • Range F1.0-64 in 1/2 stop increments
- Particularly useful in bounce and multiple flash setups where exposure cannot be easily determined on the basis of calculations

**119.95**

## Wein Flashmeters: #500 and #1000

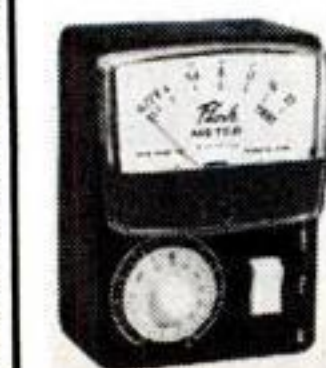
Determines exact readings in all flash applications, from computing bounce flash ratios to analyzing backlight effects. Meters also balance exposure between flash and available light. Ultra sensitive light receptor.

- #500 • Cordless automatic operation • Battery test function • Easily read ASA dial
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- #1000 Includes #500 features plus:
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**W/CASE & LITHIUM BATT.**

28AF (28-50) w/Date 149.00 Super 100 (50-100) w/Date 169.00

Super 70 (35-70) w/Date 169.00 Wireless Remote 19.95

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Exclusive 5 Point, wide zone autofocus

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# LENSES

PRICE INCLUDES ANY CAMERA MOUNT

## SIGMA LENSES

MANUAL for AUTO FOCUS CAMERAS

LENS	all Mounts Same Price	Maximum	Canon	Nikon	Pentax	Yash. OM
14/3.5	451.95	451.95	451.95	451.95	-	-
15/2.8	397.95	-	-	-	-	-
18/3.5	293.95	293.95	293.95	293.95	-	-
24/2.8	148.95	139.95	182.95	139.95	139.95	-
28/2.8	85.95	-	-	-	-	-
28/1.8	207.95	193.95	203.95	193.95	-	-
50/2.8 Macro	190.95	173.95	240.95	173.95	-	-
90/2.8 Macro	293.95	285.95	329.95	285.95	-	-
180/2.8 APO Mac	682.95	682.95	682.95	682.95	-	-
180/5.6 APO Mac	295.95	286.95	335.95	286.95	-	-
300/2.8 APO	2420.	2420.	2592.	2420.	-	-
400/5.6	-	-	-	-	-	189.95
400/5.6 APO	482.95	431.95	517.95	431.95	-	-
500/4.5 APO	3540.	3540.	3696.	3540.	-	-
500/7.2 APO	518.95	513.95	550.95	513.95	-	-
600/8	346.95	346.95	346.95	346.95	346.95	-
21-35/3.5-4.5	380.95	333.95	333.95	333.95	-	-
24-50/4.5-5.6 UC	171.95	155.95	188.95	155.95	155.95	-
28-70/3.5-5.6 UC	280.95	104.95	131.95	104.95	104.95	-
28-70/2.8	293.95	270.95	292.95	270.95	-	-
28-105/4.5-5.6 UC	167.95	167.95	167.95	167.95	-	-
28-200/3.8-5.6 UC	209.95	209.95	209.95	209.95	209.95	-
35-80/4.5-5.6	85.95	85.95	99.95	85.95	85.95	-
New 35-135/4.5-5.6 UC	156.95	155.95	172.95	155.95	-	-
70-210/4.5-5.6 APO UC	181.95	181.95	210.95	181.95	181.95	-
70-210/4.5-5.6 UC	103.95	103.95	147.95	103.95	103.95	-
70-210/2.8 APO	597.95	598.00	657.95	597.95	-	-
75-300/4.5-6.3 DL	169.95	177.95	177.95	177.95	180.95	-
75-300/4.5-5.6 UC	234.95	234.95	274.95	234.95	-	-
1.4X AF Conv.	-	172.95	172.95	172.95	172.95	-
28-70/3.5-5.6 UC for Minolta/Pentax Power Zoom	144.95	-	-	-	-	-
70-210/4.5-5.6 UC for Minolta/Pentax Zoom	162.95	-	-	-	-	-

Tokina	
ALL MOUNTS SAME PRICE	Call
17/3.5 189.95 28/2.8 74.95	New 17/3.5
90/2.5 w/o Tube 209.95	New 100/2.8 ATX mac 409.
1.1 Ext. Tube for 90/2.5 69.95	400/5.6 APO 439.
400/5.6 SD 229.95	20-35/3.5-4.5 329.
500/8 224.95	24-40/2.8 499.
300/2.8 ATX APO 1398.95	28-70/2.8-4.5 499.
24-40/2.8 ATX 224.95	28-70/2.8 349.
24-70/3.5-5.6 S2X 184.95	28-70/2.8-4.5 175.
28-70/3.5 S2X 99.95	70-210/4.5-5.6 f/EOs 179.
28-105/3.5-5.6 S2X 183.95	80-200/2.8 APO 539.
60-300/4.5-5.6 S2X 174.95	AF LENSES f/IMAXX
80-200/2.8 ATX APO 364.95	17/3.5 Call
100-300/4.5 ATX APO 389.95	100/2.8 mac 375.
150-500/5.6 ATX APO 849.95	300/2.8 APO 1849.
2x 7 element 72.95	400/5.6 369.
	20-35/3.5-4.5 235.
	28-70/2.8-4.5 108.
	28-70/2.8 285.
	28-200/3.5-4.5 214.
	60-300/4.5-6 208.
	70-210/4.5-5.6 105.
	75-300/4.5-6 205.
	80-200/2.8 APO 445.
	100-300/4.5 APO 599.

TAMRON	
COMPLETE WHOLE CASE WHERE SUPPLIED BY MFR.	Call
ADAPTAL MOUNTS ADDITIONAL	AF LENSES for EOS, Nikon, Canon & Pentax (includes mount)
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90/2.5 Macro 244.00	300/2.8 LD 2519.00
1.1 Ext. ender for 90/2.5 38.95	24-70/3.5-5.6 234.00
New 300/2.8 LD II 2,077.00	24-70/3.5-5.6 f/EOs 234.00
500/8 Macro 329.00	28-70/3.5-4.5 149.00
28-70/3.5-4.4 Compct. 144.00	28-200/3.8-5.6 289.00
New 28-200/3.5-5.6 289.00	28-200/3.8-5.6 f/EOs 289.00
New 35-105/2.8 548.00	35-90/4.5-6 129.00
35-135/5.4-5 269.00	35-105/2.8 719.00
60-300/3.8 Mac w/Hd 314.00	35-105/2.8 for EOS 809.00
70-210/4.5-6 Compct. 144.00	70-210/4.5-6 129.00
2X Flat Field Converter 119.00	70-210/2.8 LD 909.00
	70-300/4.5-6 254.00
	70-300/4.5-6 for EOS 254.00
	90-300/4.5-6 179.00
	1.4X AF for CAN, MN 94.00
	2X AF for CAN, MN 126.00

Vivitar	
ALL MOUNTS SAME PRICE	Call
19/3.8 104.95	2X Converter 35.95
24/2.8 68.50	2X Macro Converter 89.95
28/2.8 54.95	
105/2.5 Macro Series 1 289.95	AF LENSES
500/8 129.95	28-70/3.5-5.6 89.95
17-28/4.5-5.6 129.95	New Series 1 AF Lenses
24-70/3.8-4.8 Series 1 159.95	Nikon-AFMax EOS
28-70/3.5-4.8 89.95	28-70/2.8 309. 345.
28-105/3.5-4.5 154.95	28-105/4.5-6 218. 235.
28-105/2.8 Ser 1 219.95	28-200/3.8-5.6 239. 275.
28-210/3.5-5.6 154.95	70-210/2.8 670. 709.
70-210/2.8 Ser 1 184.95	
New 70-210/2.8/4 QD 199.95	
70-210/4.5-6 Mac 79.95	
70-300/4.2-5.8 Mac 149.95	
100-500/5.6-8 424.95	

cokin	
CREATIVE FILTER SYSTEM	Call
COKIN BEGINNERS SET A	Includes: Case f/12 filters, Filter Holder, Book, Hood, #5 Sepia, 56 Star, 83 Diffuser, 160 Polarizer and 346 Double Ex. ONLY 44.95
Filter Hldr. w/Bk	5.95 7.95
Lens Adapters	3.95 7.95
Can 35-70Adpt.	6.95 -
Universal Adpt.	5.99 19.99
A to P Adapter	6.95 6.95
Hasel Adapt B50	19.95 21.95
Hasel Adapt B60	- 19.95
AF Ext. Rings	4.95 -
Case to hold up to 12 Filters	9.95 14.95
Filter #	
Yellow #1	6.50 9.15
Orange #2	6.50 9.15
Red #3	6.50 9.15
Green #4	6.50 9.15
Sepia #5	3.95 9.15
Blue #20-25	6.65 9.15
Warm #26-28	6.65 9.15
Orange #29-31	6.65 9.15
Flw #36	6.95 -
Diff Cosmes #40	14.95 14.95
Diffraction #41, 42	- 11.95
Star #55	10.50 7.95
Star #56	5.95 13.25
Star #57	10.50 13.25
Incolor 1.2 #60, 61	7.99 10.75
Cntr Spot #62-68	8.20 7.95
Clr Spt #70-78	- 9.99
Clr Vnsh #80, 81	9.95 -
Clr Diffuser #82	4.65 -
Diffuser #83, 84	7.95 9.95
Pastel #86, 87	8.80 13.80
Color Diffu. #88, 89	8.80 -
Dreams #92, 93	15.50 19.50
Split Field #111-113	- 14.95
Close-Up #101-103	8.80 17.75
Grad #120-133	9.95 12.75

# FLASHES

PRICE FOR DEDICATED FLASH UNITS DO NOT INCLUDE MODULES

## SUNPAK

FREE Sunglasses \$29.95 Value w/ purchase of any Sunpak Flash	283	62.95
* FREE From Mr. Monte Zucker newest video on flash Photography	285 HV	76.95
W/ purchase of 120	Metal Shoe 283/285	34.95
	2600D 29.95 2800D 44.95	
	550FD w/Mod 41.95	
	Ded. Module f/Min DMN 9.95	
	728 AF Flash f/Canon EOS, 49.95	
	Maxum I & Nikon AF 49.95	
	736 AF Flash for Canon EOS, 79.95	
	Maxum I & Nikon AF 79.95	
	600 Series 1 73.95	
	5000 Macro Flash 64.95	

Auto Pro 120 J 239.95	NC-3	23.95
120 J w/Battery Pack * 273.95	SC-1	23.95
120 J TTL w/Batt. Pack * Call	SC-2	20.95
383 super 67.95	SC-3	20.95
266D w/Module 45.95	VP-1	19.95
433D w/Module 74.95	VP-2	22.95
444D 84.95	WFK-1	22.95
New 355-AF w/module 49.95	Charge 20 64.95	7.95
433 AF w/module 84.95	BD3	7.95
544 134.95 555 159.95		
DX8R Ringlight 139.95		
New DX12 R Ringlight 209.95		

CA, OM, Y/C/R 29.95	RL2000	85.02 89.95
Canon EOS Module 38.50	SQ2000	75.60 79.95
Standard Module 17.95	R48	78.95 82.95
Minolta, Non-TTL 7.95	R668	56.95 62.95
Min. Nikon PK, TTL KC 29.95	RUC	66.99 73.95
EOS, Maxum, Nikon AF 89.95		
Nikon F3 36.95		
Hasselblad Module 59.95		
Bronica TTL 99.95		

622 FLASH & ACCS.		
New 622 Super w/Zoom 264.95		
Zoom Head 44.95		
Diffused Head 39.95		
Ring Light Head 69.95		
Bare Bulb Head 92.50		
Flash Head 34.95		
Infra Red Head 37.95		
CL-3 Cluster 59.95		
QBC-6 Quick Charger 59.95		
Dedicated Remote Cord 33.95		
Filter Kit 19.50		

SUNPAK ACCS.		
510V Battery 44.95		
510V Nicad Battery 64.95		
510V Power Pack 59.95		
TR-PAK II w/NC & Chgr 84.95		
AC Adapter (specify) 29.95		
CL-2 (54/55/55) 26.95		
QBC3 Charger (CHG-20) 29.95		
QBC3 Charger 15.95		
Ded Rem Sens Cord (f/333D, 422D, 444D) 31.95		
#767 Filter Kit f/544, 555 22.50		
#738 Filter Kit f/300, 440 22.50		
#786 Tele-2m f/544, 555 22.95		
#841 Tele-Fil f/400's 383 19.95		
Auto Slave 21.50		
Bounce Kit 23.95		

## bogen

TRIPODS	Call
3008 Tble Tp w/Mini B.H.	29.95
3000 69.95 3001 53.95	
3003 84.95 3004 103.9	
3010 80.95 3011 64.95	
3014 114.95 3013 96.95	
3021 84.95 3020 100.95	
3022 112.95 New 3021 86.95	
3024 116.95 3031 175.95	
3035 190.95 3033 127.95	
3036 142.95 3037 170.95	
3050 219.95 3040 170.95	
3051 167.95 3046 122.95	
3058 245.95	
3177 w/3265 HD 137.95	
3411 Compact 43.95	

MONOPODS	Call
3016 23.95 3017 39.50	
3018 28.95 3019 44.95	
3217 45.00 3218 33.00	
3219 49.95 3230 54.95	
New 3245 Automatic 59.95	
New 3249 Compact 36.95	
New 3248 Shoulder Brace for Monopods 15.95	

BLACK ANODIZED TRIPODS	Call
3200 78.95 3209 91.95	
3204 111.95 3205 61.95	
3210 92.95 3211 73.95	
3213 102.95 3214 120.95	
3220 110.95 3221 95.95	
3221S 97.95 3222 119.95	
3223 146.95 3224 126.95	
3235 203.95 3234 187.95	
3240 183.95 3236 152.95	
3250 229.95	

CULLMANN	Call
2722 Magic 2 w/Quick Release & Monopod 109.95	
2701 Mini Magic 54.95	
2703 Clamp Matic 79.95	

TRIPODS	Call
2101 39.95 Touring Set 99.95	
741 24.00	
962 Macro Rail 59.95	

NEW SERIES	Call
2800 99.9 3100 104.95	
3430 129.	

TIAN	Call For Price
2722 Magic 2 w/Quick Release & Monopod 109.95	
2701 Mini Magic 54.95	
2703 Clamp Matic 79.95	

# TRIPODS & BALL HEADS

PRICE FOR DEDICATED FLASH UNITS DO NOT INCLUDE MODULES

## VIDEO TRIPODS & ACCS.

3120 167.95 3124 108.95	
3125 127.95 3135 229.95	
3140 203.95 3142 219.95	
3170 99.95 3150 253.95	
3065 424.95	
3181 Light Pro 159.95	
3067 Deluxe Dolly 158.95	

BOGEN HEADS	Call
3009 19.95 3055 36.95	
3025 17.95 3057 109.95	
3026 24.95 3063 89.95	
3028 29.95 3066 249.95	
3126 49.95 3029 33.95	
3130 49.95 3030 39.95	
3038 149.95 3039 124.95	
3047 49.95 3160 56.95	
3265 54.95 3232 13.95	
3262 Med. Ball Head 29.95	
3262 Med. Ball Hd w/Q.R. 37.95	
New 3263 Geared Head 369.95	

Delta Pro 3 Tripod	424.95
Delta Pro 3 ProFI Head	399.95
<b>ADORAMA</b>	
<b>TRIPOD CASES</b>	
5 20"     9.95    5 25"     14.95	
L 30"     16.95	
35" Case 19.95    46" Case 24.95	

Flash Caddy  
Lens Caddy

**VIDEO TRIPOD:**  
New **UB000** All Purpose  
510VF  
503QF    **64.95**    504QF  
505QF    **139.95**    506 QF 1

## PROFESSIONAL CASES &

### ARRIVA PRO CASES

Specialty designed partitioned compartments (Inner dimensions)

**#501 (13 1/2"x13 1/2"x4 1/2" & 12x8 1/2"x4 1/2") 229.95**

**#701 (14x14x6 1/2")**

### Canon Pro

- Two main compartments: easy access side pocket, zippered back pocket
- 3 removable padded dividers
- Main compartment: 1







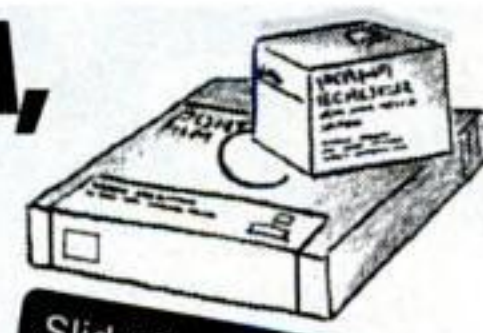


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At Adorama, selecting the right film is as simple as 1, 2, 3.

USA (Roch.), Great Saving: Respoiled (GS), Direct Import (DI). YOU CHOOSE. And of course, whatever you order comes with Adorama's chill 55° quality film control — at no extra cost.



Slide films are now available with Kodak or Fuji Pre Paid Processing

## RELOADABLE FILM

### FRESH FILM

#### AT GREAT SAVINGS!

Reloaded in High Quality metal cartridges, including several professional films otherwise not available

#### ALL FILM GUARANTEED FRESH

When ordering please specify G.S. (Great Savings) Series

ILFORD		KODAK SLIDE FILM	
B&W FILM	24 36	24 36	
Pan-F	1.69	EL	4.59 5.89
HP-5 Plus	1.79	2.29 5072	
XP-1	1.79	2.35 3.49	4.99
		COLOR PRINT FILM	
6556	2.69	3.69	

### ILFORD

35mm	ASA	24 Exp.	36 Exp.	120	220	100'
PanF Plus (50)		—	3.45	2.29	—	29.95
FP-4 (125)		—	—	1.29	—	—
FP-4 Plus (125)	2.29	2.99	2.29	25.95	28.20	—
XP-1 (400)	—	1.65	—	—	—	—
XP-2 (400)	2.59	2.99	2.35	—	34.69	—
HP-5 Plus (400)	2.25	2.85	2.12	25.69	29.89	—
Delta (100)	2.45	3.49	—	—	—	—
Delta (400)	2.59	3.49	—	—	—	35.95
Delta 400 (135-20)	1.49	—	—	—	—	—

### ILFORD SHEET FILM

	25	100	8x10
FP4 Plus (125)	12.49	47.49	41.49
HP5 Plus (400)	12.49	47.49	40.95
XP-2 (400)	14.90	57.89	49.79
ORTHO	12.49	—	47.95

ILFORD HP5 PLUS ProPak 50 Rolls 135-36 108.95

## KONICA

	135/24	Print Film w/Proc.	135/36	w/Proc.	120/12
Super 100	1.99	8.08	2.29	10.48	2.55
Super XG 200	2.99	9.08	3.93	12.12	—
Super XG 400	3.46	9.55	4.41	12.60	3.93
ProPrint					
SRG 160	3.19	9.18	4.24	12.31	2.49
SRG-3200	6.29	12.18	7.59	15.43	4.92
New Impresso (50)	3.99	10.08	4.99	13.18	3.69
Infrared 750	5.45	—	—	—	4.99
SRG 220 PP	—	25.95	—	—	—
Chrome					
NEW 100	—	—	2.79	6.79	—

## POLAROID

New! Captiva, Single (10).....	9.99	Spectra HD (10).....	8.99
Time Zero (SX70) (10).....	9.49	600 HD (10).....	8.89
INSTANT PACK FILM 3X4			
88 Single (8).....	9.29	108 Single (8).....	9.79
665 Single (8).....	8.69	669 Single (8).....	8.69
New 667 Single (10).....	7.79	Pro 64T Twin (16).....	17.99
691 Single (8).....	12.50	—	—
Pro 100 Twin (16).....	17.75	Plus 100 Twin (16).....	17.99
Polapan Pro 100 / 664 Twin (20).....	16.99	—	—
Fuji FP 100C (10).....	14.69	—	—

### PACK FILM 4x5 (Images)

552 (8).....	13.75	552 Bulk (240).....	379.
553 (8).....	13.85	554 (8).....	13.79
559 (8).....	21.69	559 Bulk (240).....	619.95

### PRO 4x5 Instant Film (20 / 200)

52.....	32.00 /	Polapan ISO 400 34.75 / 329.	
53.....	33.75 /	54.....	34.48 / 329.
55.....	35.60 / 339.	57.....	37.95 / —
59.....	52.00 / 499.	Prochrome (1000).....	37.49
Polacolor Pro 100.....	56.75 / 529.	Polacolor 64T 56.75 /	

### SHEET FILM 8x10 (Images)

803 (15).....	119.95	804 (15).....	112.95
809 (15).....	112.95	809 (45).....	329.00

### POLAROID 35mm

35mm Power Processor	248.95	135-12 135-36	
35mm Auto Processor	94.49	Polagraph(HC)	9.69
Illuminated Slide Mounter	29.95	Polapan(CT)	8.89 13.59
Slide Mounter	15.49	Polachrom(CS)	9.99 13.29
Slide Mounts (100)	5.95	HCPICHR(HCP)	10.39
Vivitar Slide Printer	89.95	Polablue(BN)	10.49

### RELOADABLE CASSETTES

Kodak Ea. 99 100 pcs.	93.95	100	1.29 1.59 1.79
Plastic Ea. 45 100 pcs.	39.95	200	1.59 2.15 2.39
Metal Ea. 33 100 pcs.	29.95	400	1.89 2.45 3.19

### BULK LOADERS

TELSOR Bulk Loader	9.95	Film Leader Retriever	4.95
WATSON Bulk Loader	14.95	Cassette Labels (25)	2.50
LLOYDS Bulk Loader	16.95	X-Ray Film Shield (22)	9.50
Alden Bulk Loader	23.95	X-Ray Film Shield Jumbo (60)	17.95
		Cordura Film Guard (60)	29.95

## AGFA

### AGFACROME/AGFAPRINT

RS Chrome	135-36	120	Print	135-36	120
RS 50 Plus	5.15	3.35	XRG100	3.49	—
RS 100 Plus	5.69	3.50	XRG200	4.19	2.95
RS 200	6.99	3.99	XRS400	4.39	2.95
RS 1000	8.99	4.99	1000(24x)	4.39	3.80
Agfapan 25-100-400 (135-36x)	—	—	—	3.49	120 2.29
Agfapan 100-400 (97 ft.)	—	—	—	24.95	—
Triade Ultra-Optima-Portrait 36 exp.	—	—	—	4.99	120 3.59

## KODAK FILM

### COLOR PRINT FILM

New Royal Gold		135-24		135-24 Proc.		135-36		135-36 Proc.	
Film	ASA	DI	Roch.	DI	Roch.	DI	Roch.	DI	Roch.
Ektar (25)	2.87	*4.29	8.67	*10.22	4.65	*5.07	12.84	*13.26	
Ektar (100)	2.79	*3.64	8.69	*9.73	3.19	*4.77	11.33	*12.96	
Ektar (1000)	—	*5.73	—	*11.82	5.39	*7.29	13.58	*15.48	
GA (100)	1.89	3.19	7.98	9.28	2.49	4.15	10.68	12.34	
GB (200)	2.49	3.75	8.49	9.84	3.19	4.75	11.38	12.94	
GC (400)	2.75	4.05	8.84	10.14	3.49	5.15	11.59	13.34	
GF (1600)	4.79	5.19	10.88	11.28	5.99	6.59	13.99	14.78	
Special GA 36 50 Pack	—	—	—	—	127.49	199.95	536.99	609.45	

### KODAK DISPOSABLES

w/o Proc.		w/Proc.		w/o Proc.		w/Proc.	
Funsaver w/o Flash	6.45	13.49		Funsaver Panoramic 35	9.75	16.39	
Funsaver with Flash	11.50	17.95		Funsaver Telephoto	11.50	16.49	
Funsaver Weekend 35	9.79	16.89		Funsaver Portrait	15.95	23.95	

### PRO COLOR PRINT FILM

ASA		135-24		135-24 Proc.		GS		135-36		135-36 Proc.	
		DI	Roch.	DI	Roch.	24	36	DI	Roch.	DI	Roch.
PHR	(25)	—	—	—	—	—	—	5.39	5.49	13.58	13.68
VPS	(160)	3.25	3.69	9.15	9.75	2.59	3.35	3.69	4.75	11.88	13.06
135-36											
YPH	(400)	5.29	5.49	13.29	13.63	2.99	3.99	26.29	27.29	64.95	67.95
PPA	(100)	2.75	3.90	10.94	12.14	—	—	12.45	13.25	53.40	54.20
New PMC	(400)	4.99	5.09	13.18	13.28	—	—	24.95	25.45	65.90	66.40
PJB	(400)	3.85	4.99	12.04	13.18	—	—	19.25	24.95	59.95	65.90
PPF	(400)	5.55	5.65	13.74	13.84	—	—	—	—	—	—
PPC	(1600)	5.15	6.15	13.34	14.44	—	—	24.95	30.95	65.90	71.90

### 120 / 220 / BULK COLOR PRO PRINT FILM

ASA		120		120 PP		220 PP		100'
	DI	Roch.	DI	Roch.	DI	Roch.		
PHR (25)	3.59	3.99	-	-	-	-	-	-
New PRN (100)	2.99	3.15	14.95	15.75	-	-	-	-
GA (100)	2.09	2.99	-	-	-	-	-	-
VP (120)	2.05	2.49	-	-	-	-	-	-
VPS (160)	2.72	2.98	13.60	14.95	27.40	31.40	-	43.99
VPL (160)	3.15	3.20	15.75	15.95	-	-	-	-
VPH (400)	2.89	3.29	14.29	16.39	32.95	34.95	-	42.95
New PMC (400)	2.99	3.15	14.95	15.75	30.95	31.50	-	45.95
PPF (400)	3.19	3.49	15.75	17.45	32.49	36.95	-	-
Kodakith 6556 100'	28.95	5072-100'	58.95	5325-100'	76.49			

### KODAK COLOR PRINT SHEET FILM

	4x5		5x7		8x10	
	10	50	10	50	10	50
4106 (VPS)	15.39	70.95	—	124.89	57.69	—
4108 (VPL)	15.49	70.95	28.95	—	57.95	—
4111 (Vericolor Print)	9.95	—	—	—	32.95	146.95
4112 (Vericolor Intimg)	15.95	72.95	29.95	—	59.95	279.95
4325 (Comm Inst.)	16.99	69.95	—	—	62.95	—
4329 (VHC)	15.49	67.95	—	—	59.95	—

## FUJI FILM

### FUJICOLOR HR PRINT

ASA		24 w/p		36x w/p		120	
CH (100)	1.79	7.78	1.99	10.18	2.55	—	
Super G (100)	2.79	8.88	3.35	11.54	—	—	
CA (200)	2.20	8.29	2.49	10.68	—	—	
Super G (200)	3.15	9.24	3.90	12.09	—	—	
CH (400)	2.55	8.64	3.59	11.78	2.95	—	
Super G (400)	3.59	9.68	4.25	12.44	—	—	
Super G CZ(800)	—	—	5.49	13.68	—	—	
CU (1600)	3.99	9.99	5.40	13.59	—	—	
CS Realia	2.89	8.98	3.35	11.54	2.59	—	

for Color Slide 36

Exp. .... 3.09

**FUJI DISPOSABLES**

Quick Snap ..... 5.99

w/flash ..... 9.49

Panorama ..... 8.99

Waterproof ..... 10.79

New! Panorama

w/Flash 135-24..... 17.95

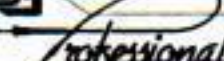

220 ..... 6.45

### FUJICHROME SLIDE FILM

		24 w/Proc.		36 w/Fuji Proc.		w/Kodak Proc.	
RF	(50)	3.35	6.25	3.99	6.99	7.98	
RD	(100)	2.25	4.99	3.49	6.40	7.48	
RM Sensia	(200)	5.29	8.78	7.49	10.4	11.48	
RH	(400)	4.79	7.78	5.75	8.85	9.74	

### FUJI PROFESSIONAL SLIDE FILM

Fuji		135-36	120	36X GS	220	100'
RVP	(50)	6.15	3.60	4.99	8.45	69.95
RFP	(50)	4.49	3.49	3.99	-	69.99
RTP	(64)	6.39	3.69	4.99	-	69.95
RDP	(100)	5.49	3.23	4.39	7.75	71.99
New Provia	(100)	8.95	4.90	-	9.79	-
New RHP	(400)	7.50	5.79	-	-	99.00
New KSP	(1600)	8.99	-	-	-	-
NSP	(160)	3.89	2.40	-	5.49	38.39
NLP	(160)	-	2.82	-	-	-
NHG	(400)	4.50	3.19	-	6.29	-
Neopan	(400)	2.69	2.09	-	-	32.50
Neopan	(100)	1.99	-	-	(1600) 135-36	3.45
CDU Duplicating		-	-	3.29	-	39.95
RVP 135-24X	(50)	4.99	-	-	-	-



# Scotch 3M

## COLOR PRINT

135-24 w/Pro

100	2.08	7.99
200	2.43	8.39
400	2.59	8.69



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Printmaker 35 Dichro	170.
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New 67-XLD Dichro	170.
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23CII XL Dichro	533.
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Dual Dichro 5 Head	470.
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45 VXL w/Baseboard	1230.
810 VXL w/Cold Light	3129.
45 MXT w/Baseboard	814.
8223 45 MXT Chassis	389.95
w/wo Upper Stage	286.95
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45M Cond Head	339.
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C760 Dich Head	274.95
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61.95	
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CP31 Wash Dry Module	2309.
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CP31 Replenisher	679.
CP51	5569.
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RCP-50	3299.
<b>UNICOLOR RT400</b>	
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150/4.5	129.
<b>RODAGON-G</b>	
50/2.8	599. 105/5.6
<b>RODAGON</b>	
28/4	342. 135/5.6
50/2.8	166. 180/5.6
80/4	199. 210/5.6
105/5.6	299.
<b>AP0 RODAGON</b>	
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<b>BESELER HD</b>	
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105/5.6	315. 135/5.6
150/5.6	425. 240/9APO
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63/2.8	187. 75/4
80/5.6	172. 105/5.6
135/5.6	309.
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<b>COMPONON-S</b>	
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180/5.6	Call 150/5.6
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300/5.6	Call
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40/4	352. 60/5.6
80/5.6	Call
150/4	Call 90/4.5
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D76	2.19 2.35 3.89 -
Dektol	1.99 2.59 3.99 16.99
Fixer	1.49 2.69 3.33 14.49
Mic-X	2.99 - 5.39 -
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Devel	6.95 - 21.95 -
Fixer	5.99 - 19.95 -
Rapid Fixer	6.19 17.19
T-Max Dev	6.89 23.95
T-Max Dev RS	8.99 -
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Dektol	25 Gal 69.95
Kodafix Liquid	1 Gal 4.49
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HC-110 Dev	3.5 Gal 14.95
HC-110 Replen.	1 Gal 7.99
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DK-50	Repl Gal 10.50
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Photo-Flo 200	16 oz. 5.45
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Ind. Stop Bath	1 Gal 25.79
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Sepia Toner	1 Qt 2.59
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Rapid Selenium Toner/1 Qt	12.95
Rapid Selenium Toner/1 Gal	39.95
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Glacial Acetic Acid	1 Pt 4.49
Glacial Acetic Acid	1 Gal 16.95
Sodium Sulfite	1 Lb 6.29
Farmers Reducer	1 Qt 2.99
Hydroquinone	1 Lb 12.95
Potassium Bromide	5 Lb 39.95
Potassium Ferric	5 Lb 56.95
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E6	12.50 57.75
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EP2 Bleach Fix 3.5 Gal	19.95
R3000 Ektachrome Gal. Kit	41.95
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500ml	7.99
125ml	4.99
500ml	4.99
125ml	3.29
1 Liter	14.49
Multicontrast Dev16 oz.	2.95
Sistan Stab.	1 Liter 13.95
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FG-7 Concentrate	1 Qt 11.95
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Quick-Fix/Makes	1 Gal 5.50
Ultra Black	Qt. 14.50
New TG 7	Qt. 11.95
New TG 7	Gal. 29.95
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Diafine	Qt 4.09 Gal 11.49
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ILC 90	Qt 6.95 5Qt 21.50
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Chrome 6	5 Ltr 68.95
Chrome 6	15 Ltr 164.95
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Chrome R	600 ml 14.99
Chrome R	5 Ltr 64.95
Printmaster	1 Ltr 14.25
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2 Step 1 Ltr (EP-2)	14.49
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1 Ltr (E6)	21.95
5 Ltr (E6)	63.50
1 Liter	14.95
5 liter	33.50
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Qt/1tr Gal/4ltr 46al	
K2	20.95 49.95 109.95
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3 Step	22.50 43.95 -
2 Step	13.95 36.95 54.25
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Blich 16L	28.95
28.95	
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5x7 GBX-2, OA 19.95		<b>SEAL MOUNTING PAPER</b>		Projection Print Scale 7.75		<b>EASELS</b>	
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5 1/2 GBX-2, ML2, OA 9.95		MT-5 6.29 Mnt Mount 6.50		B&W Guide (R20) 11.95		11x14 Economy (LPL) 119.69	
1, 10, 11, 3, 8 20.95		8x10-25 15.55 17.95 22.99		Color Guide (R19) 15.95		UA-1114 Heavy Duty 157.50	
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8x10 OC, #13 Filters 43.95		11x14-100 31.50 34.95 44.50		Kodak Auto Siphon 29.95		UA1417135.50 UA14178 145.	
10x12 10, 2, 6, 7 29.95		16x20-25 17.95 20.95		Negative Pencil(12) 14.95		UA1620 315. UA12024 394.	
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<b>TIMERS</b>		24"x50 yd 95. 112.		8x10 Drum 22.95		LPL810 37.79 LPL1114 50.50	
New Omega 304 Timer 509.95		24"x100 yd 178.		11x14 Ext. Tube 15.95		LPL1020 100.95	
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### VHS-C CAMCORDERS

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PV-53 w/Color Viewfinder

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PV-54

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PV-63 New w/Stabilizer

Call

New PVQ 204 10X

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New PVQ 403 VHS C

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New PVQ 404 w/Color VF

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PVQ 504 Color VF

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### VCR'S

PV 4401 4 Head

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PV 4451 4 Head

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PVS 4366 S-VHS

479.95

PVS 4366 S-VHS

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PVS-4380 S-VHS 4HD

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Hi-Fi Jog Shuttle

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## Panasonic

### VHS CAMCORDER

PV 800 12x Zm

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PV 900 12x Zm Color VF

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PV 910 12x Zm Color VF

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PV-760 30x Zoom w/EIS

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PVS-770 S-VHS Digital w/EIS

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### Panasonic PAL System

NVR 50 VHS-C

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NVR 65 VHS-C

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NVR 100 VHS-C

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NVS 850 VHS-C

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NVS 250 VHS-C

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NVG-120 VHS-C

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AG-560 10" Call AG-550 10" Call

AG-513 13" Call AG-520 20" Call

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CT-200M Multi System

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## SONY

### PAL SYSTEM CAMERA

New TR606-Color Finder Stab

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New TR350

639.95

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TR 303 709.95 TR 202 659.95

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FX-270 609. FX 700 Hi-8 Call

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2749.

## Nikon

Nikon VN200 10X mini

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(Same as Sony TR30)

New VN350 8mm Stabilizer

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VN330 10X Hi-Fi Stereo

Call

(Same as Sony TR-61)

VN40 10X Hi-Fi Stereo

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VN550 10X Hi-Fi Stereo

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(Same as Sony TR-91)

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(Same as Sony TR-700)

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RM152 Wireless Rem. 69.95

EBP55N AA Batt. Case 22.95

RM-155K Rmt Commndr

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AC-510 AC Charger

w/Reconditioner 109.95

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99.95

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89.95

DCP77 Car Batt Adaptor

62.95

VCL07468 7x w/A Lens

99.95

## JVC

GRAX 35 VHS-C

569.

GRAX10U VHS-C

599.

GRAX30 VHS-C

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GRAX33 VHS-C

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GRAX55 VHS-C

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with IMF lens system 759.95

New GR-SZ1 S-VHS-C

with MF lens system

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## FUJIX

SW128 Hi 8mm

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with color viewfinder

- Call

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video projector

In Stock

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VLE 40U View Cam w/4" Scm.

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New HVL 400U Hi-8

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View Cam w/4" Scm.

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New VL HL100U Hi-8 View

Call

VLL-N1U 8mm

609.95



# PROFESSIONAL VIDEO

## Panasonic Professional / Industrial Video

### New AG-455

S-VHS Camcorder  
S-VHS system with over 400 lines of horizontal resolution. • Laminated amorphous video heads for assures brilliant color reproduction and high SIN signal to noise ratio. • Variable high speed shutter up to 1/8000 of a second. • Built in vertical interval time code (VITC) generator. • Hi-Fi stereo w/3 position zoom microphone. • 2 speed 12x power zoom lens full digital effects digital mix strobe still tracer wipe. • Digital gain-up enables you to shoot in low

Rent Me for as low as \$59 per day

### AG 195 VHS Camcorder

• 2 speed 8x power zoom lens with digital zoom function up 100x variable high speed shutter. • Full digital effects, Digital Mix, Tracer, Still, Strobe and Wipe. • Digital gain-up enables you to shoot in low light situations up to 1 lux. • Includes 10 watt light audio video fade-in and out.

NEW SUPERCAM 3-CHIP VHS CAMCORDER Call for Details

### Panasonic Edit VCRs



**AG-DS850 S-VHS Hi-Fi Editing Recorder/Player**  
• Built-in time base corrector • Digital noise reduction circuitry • 3-line comb filter • 4-channel audio with dynamic range of 90db • 32X viewable search speed • Built in sync generator.

AG-DS850 Hi-Fi Editing Rec./Player Call

### AG-DS750 S-VHS Hi-Fi Source Player

AG-DS750 Hi-Fi Source Player.....Call

### Toshiba TSC-200 3-CCD Hi-8 Camcorder

3 1/2 inch CCD chips deliver remarkable 700 line resolution. Low noise h/s/n design provides sensitivity as high as f8 at 2000 lux, min. illumination 7.5 lux. • New type low noise AMP deliver a s/n ratio of 62 db. • Quick start electronic view finder, lets you start shooting just one second after turning on camera. Zebra pattern in VF alerts you to excessive video levels. • 26 pin connector for external portable VTR (component or Y/C signals selectable). • Variable high speed shutter from 1/60 to 1/2000 sec. • Built-in 8mm time code

### AG 1970

**S-VHS Hi-Fi Editing VCR**  
With laminated amorphous video heads deliver rich and vibrant colors. Over 400 lines of resolution built-in digital time base corrector for a jitter free picture. 12x variable speed zoom lens jog shuttle search jog dial allows frame precise searching. The shutter ring varies playback in forward or reverse from very slow speed to high speed search Hi-Fi stereo sound with frequency response from 20 Hz to 20,000 Hz and a 90 dB dynamic range. • Flying erase head for clean seamless edits. • 5 pin edit terminal for easy use with professional edit controllers. • Audio dub assemble edits insert edits. • Advanced dual loading mechanism features a quick response time. All this make the AG 1970 the ideal editing deck.

### AG-1280 VCR

Super-4-Head Video System - delivers smooth slow playback, Field Still, virtually noiseless and jitter-free double speed playback and frame advance. • Digital Tracking • Quick Play It takes only 2 seconds for the picture to appear when going from stop to play/rec. mode. • On-Screen Display • High Speed Search, can search at 9x normal SP playback speed, and 27x normal SLP speed. • Book mark search • S-VHS Quasi Playback Permits playback of S-VHS tapes at standard VHS resolution. • Auto repeat playback tape end / video end

### AG-1740 VHS-VCR

Same features as AG-1270 plus Hi-Fi stereo system with a dynamic range of 90 dB with advanced high speed circuit for switching between heads.

### SPECIAL CAMCORDER CLOSE-OUT SECTION

RCA CC-517 VHS	559.95
Ricoh R-176 8mm	839.95
Nikon VN330 8mm	689.95
Nikon VN340 8mm	729.95
JVC GRA-X10 VHS-C	579.95
Sony FX-420 8mm	569.95
Sony FX-510 Camcorder	549.95
Sony FX-520 8mm	619.95

### Panasonic AG-3 3-CCD S-VHS-C Camcorder

Features: 10X, 2-speed zoom lens with manual focus with a 20X digital zoom. Built-in timer, Base corrector that eliminates jitter for distortion free playback. 3 CCD Head deliver over 520 lines of horizontal resolution. Digital effects. Digital Mix, Fade between live images and memorized images. • Digital Still- let you freeze a scene without interrupting sound • Digital Strobe and Digital Wipe • Digital Gain Up - lets you shoot in low light levels down to 1 lux.

### DIGITAL A/V MIXERS

#### Panasonic WJ-MX30

Panasonic redefines affordable special effects with the WJ-MX30 Digital AV Mixer-permitting two channel digital field synchronization that allows special effects in each of the WJ-MX30's A/B program buses. Three sources plus Matte generator can be switched, and, any two of them routed to the program buses. The A/B program buses can be monitored at the Preview Output. • External remote control input for RS232C serial control and GPI input. • Digital Special Effects • 108 Wipe Patterns • WIPE/MIX SECTION • Fade-in/Fade-out • Automatic Prog/Effects • Color Correction • Audio Mixing Capability • Special digital effects • Audio Mixing

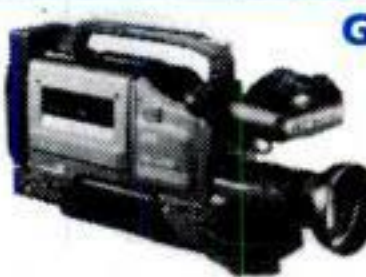


### Panasonic WJ-MX50 Professional A/V Digital Mixer IN STOCK

**AG-W1 Universal VCR**  
• Record and playback video tapes in any TV broadcast system-NTSC, PAL or SECAM without costly system conversion • Videotapes recorded in any TV broadcasting system in the world can be played back on any video monitor in the world. • Operates anywhere in the world on a 110-127-229-240 volt AC, 50-60 Hz power source. • Recording is possible in any TV broadcasting system in the world • Recording and playback in VHS Hi-Fi mode • Development of a dedicated field memory chip and control LSI has enabled compact.

### JVC PROFESSIONAL VIDEO

#### GY-X2 3-CHIP Camcorder



**FEATURES**  
• Rugged Single Piece Construction  
• Full Size Professional S-VHS format with JVC Professional S compatible Auto Video. Signal Equalization and ALU Chroma Noise Reduction system • LoLux mode for shooting in Full Color when it is hard to see with the naked eye!  
• Optional Internal SMPTE VITC/LTC Time Code

Generator • Quick Record Mode • Insert Editing • Variable Scan for Shooting Computer Displays • Independent Channel 1 normal/3 HiFi and 2 normal/4 HiFi Audio level Adjustment  
• Built in Speaker for record, playback and warning Audio level Adjustment • Advanced Power System • optional Studio type Remote Trigger/Zoom and Focus controls.  
• Electronic shutter speeds from 1/60 to 1/2000 sec • Superb quality HiFi Audio and switchable Limiter • Viewfinder On Screen Status and Backlit LCD Audio/VTR function display  
• Edit Search, Pre-roll and Flying Erase head functions, combined with a full size head drum for seamless pickup edits

### ELECTRONIC IMAGING

#### KODAK Photo Imaging System



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PCD-250 ..... 139. PCD-850 ..... 199.  
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PCD-5870 Top of the line photo player 379.  
PCD-M50 Port. CD photo player..... 399.  
New PCD-970 Port. CD photo player. 369.

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DPT 36..... 37.49 DPT 24..... 25.75  
PKT 36..... 29.95 PKT 24..... 19.95  
DT 36..... 26.49 DT 24..... 17.49

### SONY ACCESSORIES

#### Sony XV-D1000

Digital Special Effects Generator

• Digital frame synchronizer for combining 2 sources • Double frame memory for high resolution images • Digital Y/C (Luminance / Chrominance) separation • Noise reduction for both color and picture signals • 77 wipe patterns for scene transitions • Digital effects: Zoom, Mosaic, Multi-Picture, Strobe • Picture art, still, monotone • 10-Program memory for easy editing with presets • 3 video/audio inputs,



#### SONY XV-M30

LCD VIDEO MONITOR

• 3" Diagonal high quality picture with TFT active matrix LCD panel  
• Four power sources can be used - AC, Dry cell, rechargeable and car battery.  
• Can be used with Sony NP-55 or NP-77 batteries.



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**Scan Maker 35T**  
35mm Slide and Film Strip Scanner  
Affordable desktop 35mm scanning is here! High resolution 24 bit color or 256

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Desktop Flatbed Scanners  
• Scan text and photographs at 600 dpi (1200 with interpolation) • 24 bit color or 8 bit b&w. • with Photostar software for PC or Adobe Photoshop LE to Mac  
II XE incl. full version of Photoshop 2.5

### INTRODUCING Nikon Cool Scan 35mm slide scanner



This state of art DIGITAL SCANNER scans color or monochrome positive or negative film. Simple to operate with little or no formal training needed. Provides full definition, full color images efficiently and economically

**FEATURES:**  
High Resolution: Up to 2700 dpi  
Efficient: New led single pass technology runs cooler, and quieter than conventional units  
Easy to use: Accepts 35mm slides or negatives. Color or monochrome.  
Economical: Solid state led illumination offers single pass full color scanning with Lower Power Consumption. -Save time And Money!!  
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External - 6"x13" Foot Print.Control software incl. Adobe Photoshop compact. or stand alone ver. Available for MAC or PC CALL FOR PRICES

### CANON STILL VIDEO

#### CANON RC-570 STILL VIDEO



1/2" CCD with 410,000 pixels records up to 450 lines or resolution to ensure extra crisp images. • Input images directly from various sources. VCR, Film adapter, Computer, • The Canon 3X Zoom Lens makes multi-function shooting feasible. • Superior image quality is great for Desk Top Publishing or Multi-media. • Easy on-screen editing adds to usability. • Easy recording and playback- you can record, playback or erase images directly on the RC-570. no other equipment is necessary. • Date function • Interval Shooting and Playback.

#### CANON RC-360 STILL VIDEO

1/2" CCD with 200,000 pixels. Records and plays up to 400 lines of resolution. Built in 9.5mm lens focuses from 3 ft. to infinity. Macro mode focuses down to 10". Four shooting modes. Delete images one at a time or the entire disk. Capture images from 35mm slides or negatives with optional FA-C2C film adapter. Built-in flash fires automatically in low light.

#### CANON RP-733 COLOR VIDEO PRINTER



Brilliant color prints from video and computer sources. • 16 million colors with 256 gradations. • Outstanding image quality • Multi-source compatibility • Single and multi-image printing • Built-in character generator • Captures motion video into memory • Parallel data for input from computers • High quality prints in only 70 seconds.

#### CANON RE-650 VIDEO VISUALIZER

The RE-650 and a TV monitor or video projector all that's needed for presentation of documents or 3D objects. • 450 TV line resolution • 8X power zoom lens • Auto focus • Positive/negative conversion • Auto: exposure and white balance. • Built-in light arms • Portable, folds and weighs 22 lbs.

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We now accept Video Equipment in trade.  
TOP DOLLAR PAID FOR PRO EQUIPMENT



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### Ricoh R18-H

**Hi-8 Hi-Fi Stereo Camcorder**  
Hi-8 video system for high-resolution picture. High quality image stabilization. 1/3" precision CCD with 410,000 pixels. 10:1 variable speed power zoom lens. 10-Bit digital camera signal processing. AFM Hi-Fi stereo sound with stereo zoom mic. Full range inner focus system. Electronic manual focus dial, exposure dial. Digital fader. Digital superimposer with scroll & reverse. Variable High-Speed shutter (7 speeds to 1/10,000 sec.). 3 lux minimum illum. Edit search feature. Insert Edit function. Wireless travel remote control with clip holder. World clock for date/time recording. Data code. Filter size: 52mm. Fully compatible with Sony TR-101 Underwater Housing for above available for Rent at only \$49. a day

### AUDIO-VISUAL & VIEWERS



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Ektapro 7000	619.00
Ektapro 9000	804.00
E PLUS	269.95
AMT w/Timer 439.95	ATS 509.95
BR 110-220V	429.95
2050 110-220V	549.95

<b>KODAK CAROUSEL</b>	
w/Kodak 140 Tray & FHS Lamp	
4200	179.95
4600	289.95
4400	239.95
5600	422.95

#### ACCES for KODAK PROJ

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Kodak 80 Slide Tray	6.89
Kodak 140 Slide Tray	10.75
AV780 Kodak Univ. Slide Tray	9.50
Ektapro 80 Tray w/ Cover	12.50
Kodak Proj Case E	72.95
Deluxe Proj Case E	24.95
Tiffen#300 Molded Case	45.95
Dust Cover	24.95
Lamp Module 2	69.95
Infrared Remote Control	119.95
25' Extension Cord	26.95
100' Extension Cord	59.95

#### REMOTE CORDS

EC-1	24.95
EC-3	26.95
EC-2	26.95
EC-4	36.95
EXR	14.95
ELH	11.75
EXY Long Life	16.95
	19.95

#### NAVITAR Brightlight Modules

EXW-J	279.95
EXW-SIF	309.95

#### PROJECTION LENSES

##### KODAK CURVED LENSES

102/2.8	38.95
102-152/3.5	77.50

##### EKTAPRO FLAT FIELD LENSES

85/2.8	49.95
100/2.8	56.50
150/2.8	234.95
180/3.5	94.95
100-150/3.5	79.95
100-200/3.5	179.95

##### ADORAMA LENSES

50/1.7	77.95
100/2.8	38.95
100-200/3.5	159.95
100-150/3.5	68.95

##### SCHNEIDER

Vario Prolux 70-120 f/2.8	114.95
Prolux 100 f/2.8	54.95
Cinellux 90 f/2.5 curved	239.00

##### NAVITAR

101 f/2.8	209.
178 f/2.8	219.
70-125/3.5	349.95
200-300/3.5	649.95
For all others Call	

##### AMX

##### Wireless Remote Controls

MX 20	114.95
MX 22	169.95
MX 22A	184.95
MX 120	499.95
MX 30	174.95
MX 30A	254.95
MX 40	179.95

##### PROGRAMMABLE DISSOLVE UNITS

Kodak AV32 Dissolve	569.95
Kodak EC Dissolve	259.95

##### AVL

Coyote f/3 Projectors	994.95
Dove X-2	549.95
FX-2 f/2 Projectors	649.95

##### ENTRE

D-100 Fader	139.95
7612	179.95
7620A w/Timer	309.95
7903A	389.95
7906A	519.00

##### SLIDE-SYNC

##### Recorders

Sharp 771 AV Recorder	249.95
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##### PROJECTOR STANDS

Dalite #425 Stand	119.95
Ador 56" Proj. Stand	109.95
2nd Proj Bracket	26.95
Accessory Shelf	22.95

##### PROJ. STACKERS

for 2 Projectors	89.95
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##### PROJECTOR VIEWERS

##### KODAK

#270	689.95
#470	729.95
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AV Dust Cover	39.95
Remote Control	39.95

##### TELEX CARAMATE

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4320 Sound Playback	498.95
4340 Sound	544.95
4480 Sound AF	664.95
Remote Control w/Timer	34.95
Dust Cover	24.95
Hard Carrying Case	74.95

##### Bell & Howell

Slide Cube Library (16)	18.95
Slide Cube 3 Pack	4.95
European Straight Trays	6.95

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PS-360-14 LCP-R Portable 308.95

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910 Lamp Changer w/14" lens	284.95
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4140 Portable	449.95
4450 Desk Top	599.95
ENX Lamp for 900 Series	21.95

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A w/Remote 90 f2.8	119.95
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Projector Stand	39.95
Leica P150 w/85 f2.8	229.95

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## THE INCREDIBLE WORLD OF CHIP SIMONS

continued from page 31

tic, imaginative, witty, pensive, dream-like, ironic, existential. His photographs also show that he is concerned with identity, alienation, and the masks that reveal while seeming to conceal the underlying nature of objects and social relationships.

Whatever else you may say about Chip Simons' photographs, they are at once amusing, disarming, challenging, and profound. Yes, they also have an identifiable style; not style in its superficial sense, but the identifying mark of a true artist.

Like the way Simons' pictures are lit? As you'd expect, his advice on lighting is unconventional.

"Let your body tell you where to place lights...take the picture and then change the power settings and placement. Always do three setups if possible, because you will never get exactly what you think.

"Personally, I like to make as many chance things happen as I can. Nothing is worse for me than seeing

10 rolls, all with the same boring lighting. I'd rather see 10 frames of each lighting setup mixed in with cool screw-ups where the light got too close, too high, too low, or where one strobe recycled at a different rate than the others. I often have my assistant handholding two lights, doing whatever he thinks is best—such as following the subject. This creates constantly changing light.

"I have trained myself to shoot more Polaroid test shots, even when I shoot 35mm. I find we can get important feedback about how to process the film later and how the client may react to what we're doing. It also helps in spotting little problems like dumb hair, boogers, and misplaced lightstands.

"Anyway, lighting seems to be something that you develop over many years of trying to light everything and anything that comes your way. Don't get stuck shooting just one thing if your goal is to learn lighting. The other way is to try to imitate other peoples' photos...which a lot of people did and still do...and they're getting plenty of work!...ha, ha, ha."

## Phototronics

Continued from page 56

batteries' age begin to show. The long recycle times—30 seconds or longer—came sooner with each successive charge/discharge cycle.

While I ran the AA's down only five times, it appears that you can easily get at least a dozen satisfactory charge/discharge cycles out of them if you don't force them beyond 50 or 60 full-power shots before recharging them. If used on less demanding equipment, such as portable radios, you could probably get many more charge/discharge cycles.

The charger's instructions say you can charge your cells at any time. Since the charger monitors the condition of each cell separately, it will shut off the current to each one as it finishes charging, so overcharging is unlikely. Typical charging time for AA and AAA cells is 3-5 hours.

Is the Renewal system a worthwhile investment for photographers? Probably so for some users. The cells aren't particularly expensive and both chargers are competitively priced.

While the Renewal cells aren't little miracles, you will save money over

single-use alkalines. Since you'll get less performance with each charge/discharge cycle, they will probably be of most value and interest to nonprofessional photographers who aren't heavy flash users. Like other rechargeable batteries, you won't get your money's worth if you damage the cells by dropping them or running them down completely.

My tests were conducted with the smaller charger. It will charge from one to four AA or AAA cells and costs about \$15 and change. It's not too bulky to pack in your luggage for use on a trip. The bigger charger will handle from one to eight AAA, AA, C, or D cells and costs twice as much as the smaller charger.

You should have two or three sets of cells on hand so one set is always ready to use. Mark each set so you keep them together. It's always bad practice to mix batteries of different ages or conditions in your gear; one weak cell will handicap the performance of its mates.

Please don't try to charge nickel cadmium cells or conventional alkalines in the Renewal charger; they are not compatible. In fact, never try to recharge any single-use battery!



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### Emo Focuscop 6x

6X magnifier for Super Sharp focusing on ground glass screen of cameras. 3 Element, color corrected lens in a metal housing. (EMF) **\$189<sup>95</sup>**

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The Scoponet Enlarging Focuser is 8" high, has an adjustable eyepiece and calibration adjustment permitting compensation for paper thickness or for special paper easels. 20X magnification of the projected image.



(DKFSM) **49<sup>95</sup>**

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14.5 x 6.75 x 26.5 in.

## Magnum AW

*All-Weather design incorporates the latest advances in materials technology and innovative design.*

The Magnum AW holds two 35mm SLR's with winders, 8 to 10 lenses and lots of accessories and film. And it still slides under airline seats. The interior is completely flexible so you can organize your gear just the way you want it. Comes complete with the removable FilmPack to separate exposed film. Also comes with the unique, curved LowePro shoulder strap with its large non-slip shoulder pad. For added comfort and security you can add the optional Belt & Buckle or Shoulder Harness



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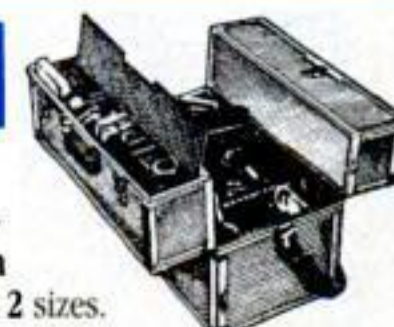
**Dimensions:** 18x13x5 1/2" **Outside:** Attache case type, heavy duty construction of anodized aluminum with reinforced corners. Carrying strap incl. **Weight:** 8.6 lbs. **Silver or Black**

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# Help!

## Prudes view nudes

I am a photo hobbyist and recently ventured into nude photography. Where can I take my films for quality processing without being tagged as a pornographer?

Juanito Natividad, Hanover Park, IL

*Labs are not as prudish as they used to be, and in most areas of the country local labs will process tasteful nude studies without a problem. If you have any concerns, ask in advance, or go to a custom or professional lab.*

## Trouble spots

Have you any idea what is causing the round, white spots on my negatives? Is it the film, the camera, or something I am doing wrong when I develop the film? And is there anything I can do to salvage the negatives so they will print nicely?

Arlen Nercessian, Boulder, CO

*The white spots are air bells—little pockets of air that form while you are developing the film. They cling to*



**Inundation of flying saucers?** No, they're air bells that needed to be dislodged when the film was developed.

*the film and prevent the developer from reaching it. Therefore, the film does not get a chance to develop in these areas. It's a common problem among beginning darkroom workers, but fortunately it's easy to prevent: Simply tap—or bang—*

*your developing tank against the sink (or table) after you finish each period of agitation.*

*As for salvaging the splotched-up negatives, that's a formidable job considering the many problem areas you have. You could carefully retouch them with spotting dye (such as Spotone). The areas would then probably print too light, so you'd have to retouch the print. It would be somewhat easier to print the negative without retouching it. Then, bleach or etch off the resulting dark circles on the print and fill them in with spotting dye.*

## Disappointing pix

When I compare my slides with my wife's color prints of the same scenes, I am always disappointed. I realize that color positive film has much less latitude than negative film, but I keep thinking there must be some solution to this exposure/contrast problem. Bracketing sometimes helps. I often try to lock in the exposure on the brightest areas, then recompose in an attempt to keep the shadows from becoming too dark. I have been marginally successful. Do you have any suggestions that will keep me from abandoning slides altogether?

R.H. Bristow, Dunedin, FL

*Slide films are designed for projection and have inherently richer colors and snappier contrast than print films. This gives them an almost lifelike appearance on the screen. If you want to lessen the contrast when you project the slides, turn on some room lights.*

*By basing your exposure on a bright, highlight area, you'll cause the meter to tell the camera to underexpose, thus making the shadows darker. Although the result is exactly the opposite of what you are trying to accomplish, it's the procedure generally recommended when shooting slide film. You're right in saying that the exposure latitude of print film can handle high-contrast scenes better than slide film, so here are some steps you can take when shooting slide film: 1) The obvious thing is to avoid the high-contrast scene in the first place and wait for the light to be diffused by clouds. 2) Choose the lowest-contrast film possible, such as Ektachrome 200. 3) Use fill flash with close-up subjects.*

## Best camera

I am 14 years old, and I really like photography. I plan on getting a Canon EOS II. People say it's a complicated camera, but I don't want to buy a cheap one and then have to buy an expensive one later on. What should I do?

Eddie Petru, Sitka, Alaska

*Do you mean the EOS A2 or the Rebel II? Whatever you mean, we don't think you'll find it too complicated. You sound like a smart young man to us. You can always set the camera for automatic, but having the various control options will help you learn more and more about photography. We agree that it's best to buy a good camera rather than one you'll outgrow in a few months.*

## Spotting trouble

Since a \$200 15X–60X spotting scope can be used on a camera as a 1000mm–4000mm camera lens, it sounds like a fantastic deal. Is it? Or is it too good to be true?

A.R. Niperson, Houston, TX

*You know the adage, "If it sounds too good to be true, it is."*

*Inexpensive spotting scopes and telescopes are poor substitutes for a long camera lens. While they certainly can be fitted to cameras, they are not properly corrected to give you good images on film. Furthermore, their apertures are extremely small (f/16 is usually the maximum, and some go as high as f/128). And this aperture is fixed. They're fun to play with, they are in no way practical if you're interested in sharp images and reasonable apertures. Note that expensive telescopes, especially those with mirror optics, can take a sharp picture.*

**"Help!" welcomes your questions and problem photographs, but we cannot give equipment recommendations. Although we cannot answer all queries, we will try to do so if you include a self-addressed, stamped envelope. Put unrelated questions on separate sheets of paper, and include your address and daytime telephone number on the letter itself. Where relevant, give information about the type of camera, lens, flash, etc., and include your negative. Write to "Help!" POPULAR PHOTOGRAPHY, 1633 Broadway, New York, NY 10019.**





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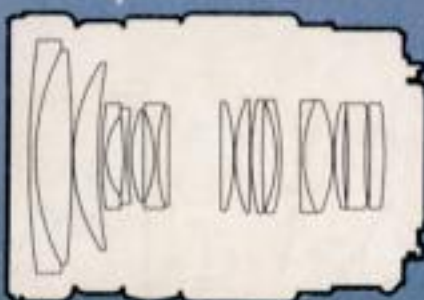
AF 28-200mm  
F/3.8-5.6  
ASPHERICAL



AF 70-300mm  
F/4-5.6

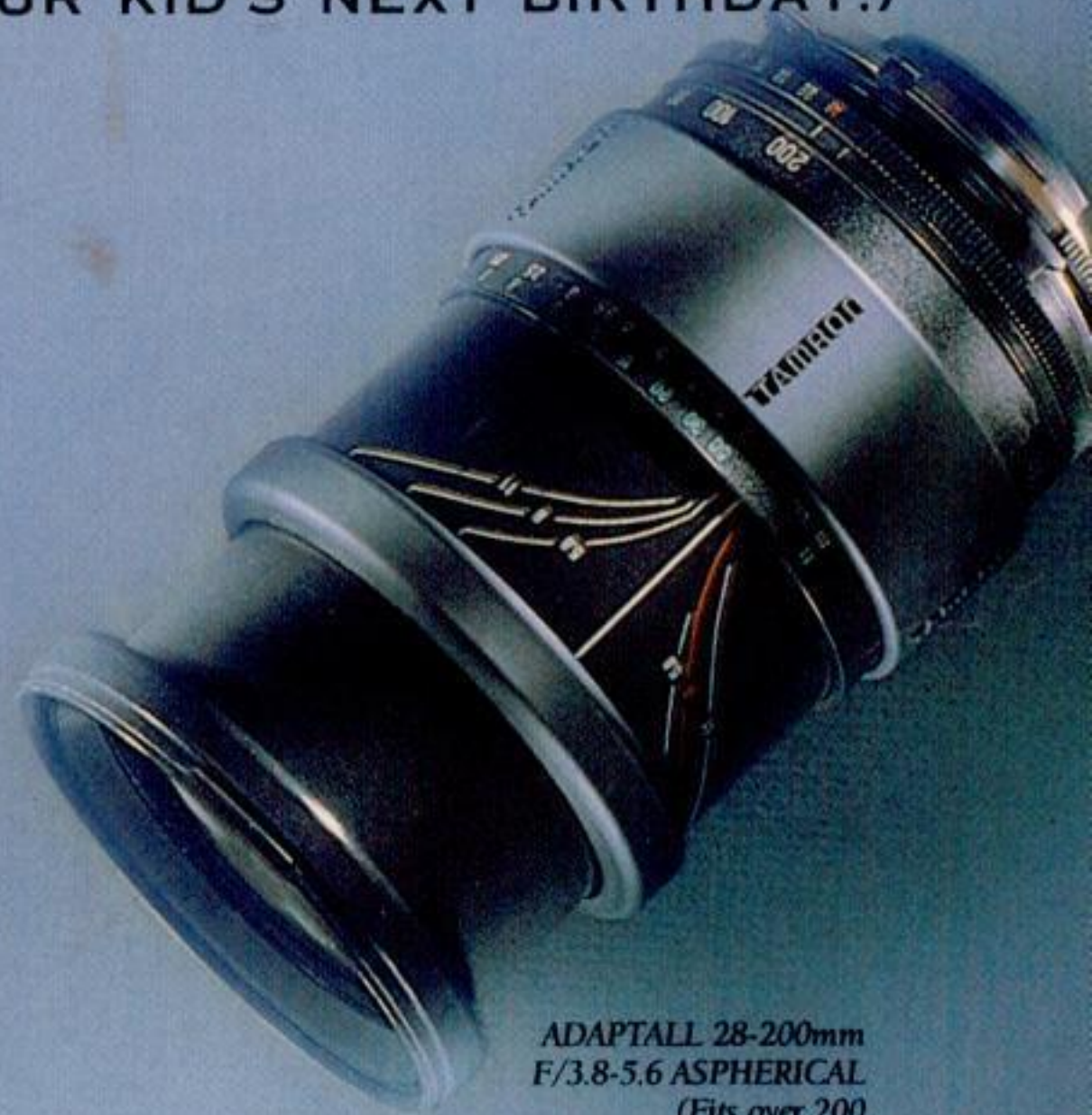
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FOR THE MOMENTS THAT MATTER MOST.

